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CENTRAL STATES

Speech Journal

THEATRE ARTS AND THE EDUCATED MAN . . . . . *Thomas D. Pawley, Jr.*

SALARY AND EMPLOYMENT POLICIES IN SELECTED SPEECH DEPARTMENTS IN THE UNITED STATES: 1956-1957 . . . *John Keltner*

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CAN THE SMALL LIBERAL ARTS COLLEGE SECURE A QUALIFIED SPEECH STAFF? . . . . . *Robert W. Corrigan*

AN INDUSTRIAL COMMUNICATIONS TRAINING PROGRAM . . . . . *Ted J. McLaughlin*

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The Central States Speech Journal

Vol. VIII, No. 2 Spring, 1957

TABLE OF CONTENTS

Report of C.S.S.A. Nominating Committee 4

Report of the December, 1956, Meeting of the Executive and Advisory Committees 4

Theatre Arts and the Educated Man . . . *Thomas D. Pawley, Jr.* 5

Salary and Employment Policies in Selected Speech Departments in the United States: 1956-1957 . . *John Keltner* 12

The Ideal Critic . . . . . *Ernest J. Wrage* 20

Patterns of Vividness in Radio Commentary . . . . *Fred Dowling and Sam Baskett* 24

Doctor-Lawyer-Merchant-Chief . . . . . *Oza Cunningham* 29

A Survey of Theatre in Four Universities . . . *John H. McDowell and Harold B. Obee* 33

Can the Small Liberal Arts College Secure a Qualified Speech Staff? . . . *Robert W. Corrigan* 38

An Industrial Communications Training Program . . . . . *Ted J. McLaughlin* 43

Descriptions of New Books 44

C.S.S.A. Convention Previews 47

News and Notes from the State Associations 48

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The Report of the December, 1956, Meeting of the Executive and Advisory Committee

The following is an abstract of the minutes of the December 28, 1956, meeting of the Executive and Advisory Committees. The Executive Secretary gave an informal financial report.

President Moore distributed copies of the proposed program for the Minneapolis Convention April 5 and 6, 1957. A number of suggestions were made for improving and publicizing the convention.

A program for 1957 awards for outstanding contributions to the teaching of speech is in the planning stage.

A committee has been appointed to study the possibilities of issuing a directory of persons working in the various areas of speech.

President-elect Thompson asked for suggestions in connection with the December, 1957 Convention at the Hotel Sherman in Chicago. The decision was made to begin the Convention at 4 p.m. December 26 and to continue the meeting through December 28.

HALBERT E. GULLEY
Executive Secretary

Report of Central States Speech Association Nominating Committee

The 1957 nominating committee for the Central States Speech Association has selected the following persons as officers of the Association.

President Elect: N. Edd Miller, University of Michigan
Vice President: Marie K. Hochmuth, University of Illinois
Executive Secretary: Henry L. Ewbank, Jr., Purdue University
(To fill out the unexpired term of Halbert E. Gulley—Mr. Ewbank to serve a 2-year term).

Respectfully submitted:
PAUL CARMACK — DOROTHY Q. WEIRICH
CARL A. PITT — WILLIAM M. SATTLER, *Chairman*

The Editorial Policy of the Central States Speech Journal

Our editorial policy is based upon the following four concepts suggested by the Central States Speech Association Advisory Council:

1. Two issues annually, 64 pages each, published in November and March; deadlines are October 15 and February 15.
2. Services performed well by the *Quarterly Journal of Speech* and other periodicals should not be needlessly duplicated.
3. Emphasis should be placed on ideas which will be useful to the classroom teacher.
4. All areas of our profession, including drama, speech correction, radio, etc., should be represented effectively.

Manuscripts most acceptable will be those which satisfy the above requirements. Suggested length is "less than 2,000 words."

The style most desirable is that suggested in the "M.L.A. Style Sheet." (Write to the treasurer of the Modern Language Association of America, 100 Washington Square East, New York 3, New York; price, 15c.)

Manuscripts submitted for consideration will be evaluated by a panel of consulting editors.

Manuscripts should be sent to Kim Giffin, Editor, *Central States Speech Journal*, Department of Speech and Drama, University of Kansas.

The cost of Journal article reprints is as follows (Add shipping and billing expense of $1.00 per order):

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100 copies	$3.95	5.65	6.98	9.90	12.65
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Reprint orders should be sent to the Editor.

Charge will be made for a minimum of 100 reprints. The press will bill the author directly with fully itemized bill, showing the shipping and billing expense.

The Central States Speech Journal
Vol. VIII, No. 2 Spring, 1957

Theatre Arts and the Educated Man

Thomas D. Pawley, Jr.

Since education is concerned with life and since the theatre is concerned with life, it would seem that the theatre would rank with literature, philosophy, and the other humanities as one of the oldest academic disciplines. However, in spite of the fact that the theatre has been in existence for three thousand years, instruction in the theatre arts on the college level is of fairly recent date although the study of drama as literature is well established.

George Pierce Baker of Harvard University taught the first course (playwriting) across the street at Radcliffe in 1903. Two years later he established his renowned English 47 Workshop at Harvard. Eight years later Thomas Woods Stevens founded the first department of drama at Carnegie Institute of Technology in 1913. Baker subsequently transferred his 47 Workshop to Yale because of a lack of interest in theatre arts in Harvard's Department of English and founded the Yale Department of Drama which only recently has been raised to the high estate of a School of Drama. Today more than two hundred colleges and universities offer degrees in theatre arts and virtually every college in the land offers some course work in the field.[1]

Mr. Pawley (Ph.D., Iowa, 1949) is Professor of English and Director of Drama at Lincoln University, Jefferson City, Missouri.

In spite of widespread acceptance, however, there are still many traditionalists who object to instruction in the theatre arts. Many well-meaning persons regard it as being on the fringe of education, as strictly extra-curricular, as entertainment or recreation only. Dr. George Kernodle, theatre historian, states the problem very succinctly. He says, "There has been tremendous resistance to the idea of teaching any of the arts in college. . . There is still a great deal of suspicion and lack of understanding between the people who teach only practice and the people who teach only theory."[2] And again, "Fighting against all our efforts to give theatre practice a firm foundation is the long-standing prejudice against the sensuality of the arts and the high prestige of anything that (is) called intellectual."[3]

While these skeptics are surely in the minority, often a highly vocal minority, it might be well to review the educational validity of theatre instruction. To this end we shall discuss briefly the aims of education, cite some of the weaknesses of education, and finally describe the educated man, correlating each phase with instruction in the theatre arts.

We shall restrict ourselves to the arts of "live theatre," playwriting, directing, acting, designing, etc., and participation in the production of plays.

II

Education has been defined in many ways. Dr. Robert M. Hutchins regards the purpose of education as "the development of the mind. Colleges and universities are the only institutions which are dedicated to training the mind."[4] On the other hand Dr. Ernest Earnest of Temple University states, "In a democratic society the primary function demanded of a college is that it prepare its students for a living."[5] Still another viewpoint is expressed by Bernard Iddings Bell: "A good education is not so much one which prepares a man to succeed in the world as one which enables him to sustain failure."[6] And Virgil Baker, Professor of Speech and Drama at the University of Arkansas, writes, "The modern concept of education holds that education is for use. 'We live our way into our thinking, far more than we think our way into our living.' "[7]

Other definitions have attempted "to spell out" the aims of education. The famous Harvard University report on the objectives of education holds that education should teach one to think effectively, to communicate thought, to make relevant judgments, and to discriminate among values. The National Education Association takes a much broader view. It states that education has four major objectives: the objective of self realization, the objective of human relationship, the objective of economic efficiency, and the objective of civic and social responsibility.

All of these definitions appear to embrace two general schools of thought regarding the nature of education: 1. Education for use. 2. Education for training the mind. To be educationally valid, therefore, instruction and participation in the theatre arts must further the accomplishment of these underlying purposes.

Does the theatre train the mind? I believe it does.

The preliminary study of a play by the director and other production artists involves mental activity of a high order. The playwright's purpose must be clearly understood. The motivations of the characters and their emotional and intellectual relations with each other must be carefully analyzed. Determination of the values inherent in the dialogue also requires intensive concentration. Many technical problems test one's ingenuity. Often extensive research is necessary, especially in historical productions, before a play can be properly staged. And the results of this investigation must be evaluated in terms of what one is trying to accomplish. The theatre is no place for people who can't think or who refuse to think because successful play production in both its creative and practical aspects demands thought.

In addition, as Professor Henry Schnitzler of U.C.L.A. writes, "The theatre always has been a supreme medium for the communication of ideas and it, therefore, should be regarded not merely as entertainment but as an instrument of education in the broadest sense of the term."[8] One has only to mention productions of Sophocles, Aeschylus, Euripides, Shakespeare, Shaw, Ibsen, Strindberg, Chekov, Brecht, O'Neill, and Sartre to substantiate the fact that the educational theatre is concerned with ideas as well as emotions and that participation in this theatre requires an active use of the mind.

The theatre also echoes those who propound that education is for use. The very nature of drama lies in the interaction of human emotions. The

theatre itself is a place where one must constantly face reality. "The show must go on" speaks for a kind of social interaction which is life itself. Support for this view is found in the words of Virgil Baker who says of the education for use concept, "Theatre activity fits hand in glove this educational frame of reference, for a play is for action and theatre organization is for human relations."[9] "The very essence of theatre," says Virginia Lee Comer, "lies in the interrelations of human beings and used properly in the educational process can richly aid social experience in dynamic group activity and appreciation of an art form to be enjoyed through life."[10]

The theatre is a very practical place. There comes a time when one stops theorizing and starts doing. One sets for himself an objective, an ideal, then strives to accomplish that goal in terms of human bodies and the human voice, in terms of paint, wood and canvas, lights, costumes, and properties, and above all a limited budget. What he achieves in the end is in the nature of a compromise between what he desires and what has to be. It is the result of a cooperative effort to overcome practical realities.

III

That our educational system has not always achieved its objectives is attested to by eminent authorities.

Walter Lippman criticizes the lack of knowledge of so-called educated people. "We have established a system of education in which we insist that while everyone must be educated yet there is nothing particular that an educated man must know."[11] Bernard Bell criticizes the lack of fundamental skills, in particular the inability to read, write and speak: "Most Americans today can only with sweat and tears read anything more difficult than a tabloid newspaper or a comic strip. . . Few Americans under forty can write a simple letter and make their meanings clear. They rarely converse except in cliches. In short, our educational system has failed not only to teach our children foreign languages but also to teach them even how to chat in adequate English with their next door neighbors."[12]

To those who decry the lack of knowledge among so-called educated people we say the theatre emphasizes knowledge through experience. "One learns by doing" is an educational precept. The knowledge thus gained is direct sensory experience. History comes alive when we make it objective by seeing the costumes, furniture, and painting of the period. Literature, Shakespeare, for example, is not something to be read in class and forgotten but a vivid and challenging experience. Existential philosophy becomes meaningful and personalized in the plays of Sartre. Freudian psychology is taken off of the psychiatrist's couch in Williams' *A Streetcar Named Desire* and Shakespeare's *Hamlet*. The sociology of the slums is driven home in *A Native Son* or *The Lower Depths*.

"I believe," says George Kernodle, "the greatest fallacy of our age is the idea that you don't need to know a thing as long as you know where to get it. Some things I need to know directly through all the senses. . . I cannot take all my experiences from journalists. Too many people live their lives second hand—from the objective wit of Claire Booth Luce and the rehashed reporting of her husband's *Time* magazine. But man cannot live on arsenic and old Luce."[13] And I believe that the experience of participating in the theatre arts with the consequent involvement of all the

senses gives the individual a kind of knowledge that is not easily lost.

Education is also being criticized for its failure in the fundamental disciplines of language and form, a weakness which the theatre can help to remedy. The theatre inherently demands discipline in the use of language. Silent reading begins the whole process of studying a manuscript. Oral reading continues it when the casting stage is reached. Finally the oral projection of what one has read as conversation completes the process. The ability to read and understand what one has read, therefore, is basic to all of the arts of the theatre, acting in particular. But the other artists must be able to read with comprehension also before they can proceed to projecting the meaning of the play in their own particular media.

The ability to speak well and in different modes and moods is demanded of all actors. The ability to communicate ideas effectively is necessary on the part of the director, designer, light artist, costume designer and others charged with responsibility for mounting the production. Should they fail to communicate well then those who are carrying out their directions will probably fail.

As a corollary to the ability to speak is the ability to listen. A great part of what we call "staying in character" and reacting to other characters is a matter of listening comprehension. Actors who do not attend to the stimuli from other actors but mentally close their eyes while waiting for their cue to speak are not acting. Technicians charged with carrying out the directions of others must also listen. Much of the inevitable confusion to which Lois Perry Wilson refers in her delightful "Recipe for Little Theatre" could be eliminated if stagehands became better listeners. If the theatre has not done all it could in this regard its guilt is shared by other academic disciplines.

The theatre arts increase one's appreciation for form. "Form involves the art of using the five senses for true observation of objects animate and inanimate. It is needed for real enjoyment of one's world, even for one's own personal safety."[14] Form is basic to all of the fine arts and the theatre is the most eclectic of the arts. A true artist has an inherent sense of form. Those who are not artists but merely workers will through their association with theatre arts gain some appreciation of form. Sometimes the assimilation is conscious, sometimes unconscious. One would have to be dull-witted in the extreme to participate in the theatre and not have his sensitivity to form increased.

IV

But what about the end product of education, the educated man?

There are many descriptions of this individual. But I have chosen that of Prof. Thomas V. Smith, Maxwell Professor of Citizenship and Philosophy at Syracuse University, in his delightful essay "Hallmarks of an Educated Man."[15] Professor Smith indicates that educated men and women have six facets: curiosity, imagination, piety, efficiency, a sense of humor and self-sufficiency.

Curiosity is necessary in order to be educable. A man is intellectually dead without it. Since it is the desire to know, it is the basis of education.

Imagination is also necessary to the educated man. This aspect is defined as "formation of mental images not present to the senses . . . hence mental synthesis of new ideas from elements

experienced separately."[16] In a larger sense, therefore, imagination is the ability to think, accompanied by the ability to visualize, to create mental pictures as a result of one's thinking.

Piety characterizes the educated person. Piety is not sanctimoniousness. A pious individual is one who believes earnestly in something, who is devoted to a socially desirable ideal. He is tolerant of the opinions of others and yet faithful to his own principles.

To be *efficient* is to be effective, to be capable of getting desired results within a prescribed frame of reference. The educated man's efficiency is limited only by his capabilities.

Men who are truly educated have a *sense of humor* which is the ability to see things in new and surprising ways, particularly ourselves. It is a necessary part of an educated man's equipment if he is to survive. In the words of Smith, "To laugh at our enemies may prevent our murdering them. To laugh at ourselves may prevent stomach ulcers or worse."[17]

Finally the *sine qua non* of an educated man is *self-sufficiency*. To be self-sufficient is to be self-reliant. "Know thyself," said the famous transcendentalist. To know one's self is to have confidence in one's self. It is to know what one wants and how one wants to get it. It is the result of an introspection in which one recognizes his shortcomings and his assets.

It is obvious from this freely rendered paraphrase that becoming educated is a continuing process and that all of our lives we are becoming educated.

But the question is does the theatre educate? Does the end product of theatre instruction possess these "hallmarks?"

Curiosity and *imagination* are necessary in the theatre because every production presents the challenge of the unknown. A director has no way of knowing when rehearsals begin whether or not a play will be successful. Curiosity is present in the desire to meet this challenge—in the desire to make innovations, in the desire to see whether this idea or that will work out in practice. On the other hand, the beginning of every production is always an imaginative flight in the minds of the artists involved. The visualization of a character's physical behavior, and emotional reactions in varying situations demand a healthy imagination on the part of an actor. And good actors are continuously exercising their imaginations, re-examining their roles with a view to presenting a more lifelike or more artistic portrayal.

The director's ability to see the completed production in terms of light, color, sound and movement also places extreme demands on his imagination. Solving the technical problems involved in capturing the mood, theme, and quality of a play and adapting these to the exigencies of a particular stage suggest that scenic artists must be imaginative people. And finally the whole process of production begins with the playwright's imagination and continues with the attempt on the part of others to recreate what he has written. Workers in the theatre *must be* explorers and experimenters else their work will become pedestrian.

Production problems necessitate getting the most out of the least. And the theatre is the place where things must be done. If they are not done well then one will not hold his audiences. Rarely does one produce under ideal physical conditions. Rare-

ly does one have all the talent or financial resources to stage a play as he visualizes it. Production dates set definite limits to the number of rehearsals available to achieve an objective. Therefore, *efficiency*, the third hallmark of an educated man, is also necessary in the theatre. The longer one participates successfully in the theatre the greater becomes one's efficiency. If the artist in the theatre lacks this facet, he will not last long no matter how much talent he may possess.

In spite of popular notions to the contrary the theatre develops *piety*. Not all theatre people are pious, however. The play of human emotions and the interaction of characters create sympathy and understanding for one's fellows. It makes one tolerant of opinions with which one might disagree violently. Significantly enough the theatre itself was born out of religious ritual from the pagan workshop of the God Dionysius in the ancient world and out of the celebration of the Easter Mass which gave birth to the liturgical tropes during the middle ages in our western tradition. While the theatre today is no longer in the hands of priests, pagan or Christian, drama continues to be a kind of ritual exploring man's relation to men, to the physical universe, and to the great ideas which motivate human conduct. For some it is a religion. Tennessee Williams once said that the theatre is the highest religion that he knows.

Outsiders cannot understand the peculiar devotion of students in the theatre who will work two, three, four hours a day for four to six weeks all for a few nights' entertainment for somebody else. "You people are crazy" is an expression which is frequently leveled at us in educational theatre. But it is not insanity which motivates us. It is the pleasure of being part of a group actively working toward a common goal. It is the indefinable thrill which comes from seeing something grow and grow from a crude unpolished state to something resembling ordered reality. Such devotion, such earnestness is best described as piety.

If people in the theatre did not have a sense of *humor* they would cease to be theatre people. Obviously the playing of comedy demands a sense of humor and the theatre abounds in numerous comic types. The comic impulse in theatre parallels the tragic, stemming from the satyr plays of the Greeks and their Dionysiac revelries. All through the so-called dark ages it was primarily the comic impulse which kept the theatre alive at the fairs, the inns and taverns, in the courtyards, and in the halls of the great nobles. Rather than having a lack of this ingredient, theatre people frequently have too much.

The very nature of theatre work with so much dependent upon the individual personality demands *self-sufficiency*. Consequently those who participate in theatre will either develop this quality or they will not be successful theatre people. The commercial theatre is one of the most highly competitive of professions. There are thousands of actors in cities like New York and Los Angeles. Yet thousands more leave our campuses each year and make the trek to Broadway or Hollywood, all with supreme confidence that one day they will see their names in lights.

The development of poise, ease in social situations, cultural insights, belief in one's ability to do a job well are valuable by-products of theatrical experience. I have seen shy, reticent,

self-conscious freshmen develop into mature, well balanced, confident men and women after four years of theatrical experience. I do not claim that this is the exclusive result of their participation in theatrical activity but I certainly do claim that a large part of it is the result of this experience. I further assert that it obviously did them no harm.

In the words of Dr. Kernodle in his excellent paper "Theatre Practice and Theatre Theory in the Liberal Arts Curriculum," "The art of the theatre seems important to many of us because it . . . combines theory and practice . . . the universal and the particular. It unites the intellectual idea with sensuous detail. No other can surpass it in joining the external and internal, for it brings in the objective world in a most personal way, and yet it suffuses the outside world with personal values. It can surpass all the other arts in dealing at the same time with the widest implication and the most intimate social need."[18]

I claim no miracles for the theatre arts, nor do I imply that theatre people are paragons of perfection, nor that all theatre people are educated. I simply assert that, as education, the theatre is no worse than many disciplines and a great deal better than some. Used with insight it is a valuable educational tool.

We conclude with what to me seems an inevitable affirmation: that the theatre arts can and do function effectively in education; that because the theatre is broad and flexible in nature it educates the mind and educates for usefulness; it aids in the alleviation of the weaknesses of education and it assists in the development of educated men and women. Yes, the true artist in the theatre is educated.

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Plan to Attend

THE C.S.S.A. CONVENTION

Hotel Leamington, Minneapolis

April 5-6, 1957

Salary and Employment Policies in Selected Speech Departments in the United States; 1956-1957

John Keltner

Early in the fall of 1956 a questionnaire was distributed to 385 selected departments of speech in the United States. These departments were selected to represent various categories of size and type of financial support. The selection was made from the list of speech departments found in the Speech Association of America *Directory* for 1956. The sample included equal proportional representation of state and private supported schools in the various size brackets. The returns, of course, did not parallel the distribution sample, but there were sufficient returns in each area to give us a reasonably good analysis of the salary and employment situation.

Sixty-three per cent of the questionnaires distributed were returned. Several of these, however, were unusable because the respondent did not provide adequate nor clear material. The total usable per cent of those distributed was 61 per cent.

There are several sources of error that ought to be mentioned before trying to interpret the data collected.

1. We assume that the respondents read the directions correctly and that when we called for 9 month salaries that is what we got. However, in several cases we were able to discover that errors in this respect were made. In these cases, the respondent corrected the error by later correspondence.

2. The sample sizes in some of the brackets are not very large. This, however, does not invalidate the medians found in these brackets because the schools selected and responding are of fairly good representative character.

3. Some important institutions in the profession are notably missing from the data. In several cases I met with polite but firm refusals to submit salary data. However, in checking over the sampling I think we can safely say that the absence of these institutions from the list is well balanced out by other institutions of equal or greater significance.

Size, Administration, Staff Proportion, and Salaries

The data is divided into two sections. The first section deals with the size of the departments, the administration of the department in the school, the proportion of the staff at the various ranks held in the department and salary data divided according to: a. median salaries (9 month) at each rank; b. salary range at each rank; and c. median salaries for selected positions in the department of speech.

All the schools are grouped according to the size of the institution. The four brackets of size are: a. up to 1000; b. 1001 to 4000; c. 4001 to 8000; d. above 8000. This same division is kept in relation to state supported schools and private and municipal supported schools.

The data relating to this first area of study are found in the summary tables 1 and 2. Table 1 shows the summary of the data for the state supported schools. Table 2 shows the

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TABLE 1.

Size, Administration, Staff Proportion, Salaries of Speech Departments in Selected State Supported Schools (124)

	School Size			
	Under 1000	1000-4000	4000-8000	Above 8000
Number Enrolled in Speech Courses				
Range	5–500	34–1466	50–1795	530–2823
Mean	219	404	704	1519
Per cent administered as				
Separate Dept.	40	58.3	75	88
Part of Another	60	41.7	25	12
Per cent of Staff Positions at ranks of				
Prof.	18.5	20	19	19.3
Assoc.	18.5	21.3	19.6	19.9
Asst.	25.9	32.3	32.6	28.6
Inst.	37	26.4	28.3	32.3
Median Salaries (9 mo.) at rank of				
Prof.	6650	6800	7300	8900
Assoc.	5700	5600	6100	6400
Asst.	5000	5100	5400	5600
Inst.	4800	4100	4300	4200
Highest and Lowest (9 mo.) Salary at rank of				
Prof.	4200–8600	4400–11200	5560–10000	5500–12500
Assoc.	4000–7740	4200–7728	4500–8000	4800–9200
Asst.	3300–6300	3200–6500	4000–7000	3900–7500
Inst.	3000–6500	2800–7250	3000–5500	3000–5700
Median (9 mo.) Salaries for Selected Positions				
A. Dir. of Theatre at rank of				
Prof.	——	7200	7300	9150
Assoc.	5800	5400	6400	6600
Asst.	5050	4800	5500	4800
Inst.	5000	4300	4300	——
B. Dir. of Tech. Theatre at rank of				
Prof.	——	——	7300	——
Assoc.	6700	4900	5700	6750
Asst.	4200	4700	4900	5500
Inst.	4750	4000	4550	4400
C. Dir. of Debate at rank of				
Prof.	8500	6000	7150	8200
Assoc.	5237	5500	6550	6700
Asst.	5150	5000	5300	5500
Inst.	5200	4200	3750	4000
D. Dir. of Radio, TV at rank of				
Prof.	——	6600	7000	9000
Assoc.	——	5700	6200	7300
Asst.	5300	4700	5350	5500
Inst.	4500	4300	4025	5260
E. Clinic Dir. at rank of				
Prof.	7950	6450	7200	9000
Assoc.	5800	5550	6500	6350
Asst.	——	5000	5200	4800
Inst.	——	5285	4500	3500
F. Dept. Head at rank of				
Prof.	7300	6800	7600	9000
Assoc.	4725	7400	6550	7556
Asst.	——	4525	——	——
Inst.	5400	6250	——	——

summary of the data for the private and municipal supported schools.

In those cases where there is blank space either insufficient data or no data were available to provide information in that bracket.

TABLE 2.

Size, Administration, Staff Proportion, Salaries of Speech Departments in Selected Private Supported Schools (102)

	School Size			
	Under 1000	1000-4000	4000-8000	Above 8000
Number Enrolled in Speech Courses				
Range	70–650	57–1020	112–2075	458–1276
Mean	146	321	528	862
Per cent administered as				
Separate Dept.	69.2	77.8	80	100
Part of Other	30.8	22.2	20	—
Per cent of Staff Positions at ranks of				
Prof.	20.2	22	9.8	13.8
Assoc.	27	16.5	16.6	19
Asst.	25.8	32.2	43.6	33.3
Inst.	27	29.3	29.5	29.7
Median Salaries (9 mo.) at rank of				
Prof.	5600	6200	6500	8500
Assoc.	4500	5500	5750	6250
Asst.	4500	4600	4850	5400
Inst.	3900	3900	3800	4300
Highest and Lowest (9 mo.) Salary at rank of				
Prof.	4200–10300	4100–10000	4050–7938	5600–15000
Assoc.	3600–7400	3800–6500	4200–6000	4800–10500
Asst.	3150–6500	3200–6500	4000–6000	4180–9100
Inst.	3300–5200	2250–5700	3500–4920	3600–8000
Median (9 mo.) Salaries for Selected Positions				
A. Dir. of Theatre at rank of				
Prof.	5600	5700	5800	10000
Assoc.	4900	5600	6000	6000
Asst.	4500	4500	5950	4200
Inst.	3700	4000	1800	——
B. Dir. of Tech. Theatre at rank of				
Prof.	5600	——	——	10000
Assoc.	3950	4700	——	——
Asst.	4500	4500	5000	4200
Inst.	4000	4200	3000	4500
C. Dir. of Debate at rank of				
Prof.	6050	6200	7000	——
Assoc.	4600	4800	5200	5900
Asst.	4500	5000	5000	5500
Inst.	4300	4750	——	4500
D. Dir. of Radio, TV at rank of				
Prof.	6500	6750	——	6750
Assoc.	3750	5500	6461	——
Asst.	4500	4500	4500	5950
Inst.	3900	4500	4000	——
E. Clinic Dir. at rank of				
Prof.	5075	5350	——	7750
Assoc.	——	5300	5300	6350
Asst.	4450	4400	4885	——
Inst.	3900	4725	4000	——
F. Dept. Head at rank of				
Prof.	6200	6500	6500	7200
Assoc.	4400	6000	4500	6500
Asst.	5000	4950	5000	——
Inst.	——	——	——	——

TABLE 3.

Comparison of Nine Month Salary Medians of Departments of Speech with General Medians of NEA.*

	State Universities		Teachers Colleges State Colleges and		Private and Municipal Colleges and Universities	
	Speech	NEA	Speech	NEA	Speech	NEA
Professor	8000	7736	7100	7300	6500	6500
Associate Professor	6300	6158	6000	5900	5500	5500
Assistant Professor	5300	5162	5400	5100	4800	4700
Instructor	4200	4159	4300	4100	4000	3900

*The NEA figures are based on those reported in the study by Ray C. Maul, Asst. Director of NEA Research Division on salaries of 1955-1956. This report was published in *College and University Bulletin*, Vol. 9, No. 1, October 1, 1956.

Table 3 shows the comparison of the nine-month salary medians of departments of speech with the medians reported by Ray C. Maul in his study for the National Education Association.[1] In order to interpret this table accurately it must be kept in mind that the Maul figures were based on salaries of 1955-1956. Our figures are on salaries of 1956-1957. Thus we might reasonably expect our figures to reflect the salary raises that had accrued from the preceding year while the N.E.A. figures do *not* show this. It would seem reasonable to assume therefore that we are fairly close to the national median when we take our schools as a whole. This is a valuable index of the general validity and reliability of our particular sample and survey.

General Employment Policies

The problem of securing staff members is increasing in seriousness. Many times items other than salary have some bearing on the success with which employers are able to find able people to fill teaching chairs. In order to determine what, if any, techniques seemed to persist, we asked several questions relating to summer employment, bases for promotions and raises, salary schedules, tenure, sources of data for appointment, and the use of the interview in the appointment process. These data are summarized in Tables 4 and 5.

Remarks

The detailed conclusions from this study are in reality found in the tables. There is no need for repeating them here. It is important, however, to point to several general observations that may have some significance to the whole profession:

1. This kind of information is of considerable significance in helping to raise the salary and employment standards in the profession. Many people have already used some of this data in supporting requests for salary and employment adjustment. It may be of some importance for this type of thing to be done as a regular service of the association.

2. It would be well if the sampling could be broadened to include high schools and junior colleges. There may be some interesting comparisons between the high school data and the college data.

3. In a purely subjective vein . . . the salaries of speech people are not what they should be. Every administrator needs to be using every possible bit of information and every persuasive skill at his command to bring his teachers' salaries up to a place where a modicum of security and prestige will accrue to his appointments.

4. From observations of this type

[1] *College and University Bulletin*, Vol. 9, No. 1, (Oct. 1) 1956.

TABLE 4.

Employment Policies in State Supported Schools

	School Size			
	Under 1000	1000-4000	4000-8000	Above 8000
Summer Employment				
Guarantee Summer Employment	Per cent	Per cent	Per cent	Per cent
Yes	16.6	18	6.2	4.34
No	66.6	64	75	91.1
No answer	16.6	18	12.2	4.34
Annually	16.6	12	6.2	4.34
Once Every 2 years	0	6	9.6	4.34
Once Every 3 years	0	6	3.1	0
Rotation	16.6	32	24.8	39.1
Critical Need	25	26	27.9	34.9
If on tenure	0	4	6.2	17.4
Basis for Promotion and Raise				
Merit	90.9	76	93	91
Tenure	18.1	24	24.9	21.7
Scheduled increment	63.6	60	37.4	30.3
Years of Service	18.1	52	34.3	21.7
Living Costs	36.2	24	28	30.3
Have Salary Schedule				
Yes	63.6	82	78	82.5
No	27.2	14	9.36	17.5
No answer	16.6	4	12.48	0
Dept. Conforms to Salary Schedule				
Yes	62.6	76	68.6	82.5
No	0	4	6.24	——
No answer	41.6	20	24.9	17.5
Promotion and Tenure				
School has printed tenure plan				
Yes	50	56	65.6	73.9
No	33.3	40	28.1	26
No answer	16.8	4	6.2	——
Speech Dept. Conforms to School Plan				
Yes	50	56	65.6	65.2
No	0	0	0	0
No answer	50	44	34.3	34.7
Instruction time limited without Promotion				
Yes	8.3	24	34.3	43.4
No	66.6	62	56.2	52.1
No answer	25	14	9.3	4.3
No. of years maximum				
Mean	3	4.3	4.8	4.5
Median	3	5	5	4

TABLE 4. — Continued

Instruction time limited without tenure				
Yes	41.6	68	68.7	65.2
No	33.3	18	28.1	26.0
No answer	25	14	3.1	8.6
No. of years maximum limit				
Mean	2.6	4.3	4.6	5.85
Median	3	3	4	6

Determination of Merit for Promotion and Raise by rank order of Importance

School Size	0-1000	1000-4000	4000-8000	Over 8000	Total
Research	5	8	3	2	4
Publications	5	7	4	4	5
Teaching	1	1	1	1	1
Public Relations	4	5	6	6	6
Additional study	2	3	5	7	3
Service Activities	4	4	2	3	2
Staff and Committee work	4	6	7	8	7
Personality	3	2	8	5	4

Appointment Policy

School Size	0-1000		1000-4000		4000-8000		Over 8000		
	Per cent	Rank	Per cent	Rank	Per cent	Rank	Per cent	Rank	Total Rank
Sources of Data on Candidates									
SAA Placement	54.5	3	62	2	84.3	2	78.1	1	2
Private Placement Service	18.1	5	22	5	18.7	5	8.68	5	5
College Placement	36.3	4	64	1	43.7	4	39.1	4	4
Special Invitation	63.3	2	48	4	62.5	3	60.9	3	3
Inquiry to Selected Persons	72.7	1	58	3	87.5	1	73.7	2	1

School Size Schools Employing by Interview	Under 1000 Per cent	1000-4000 Per cent	4000-8000 Per cent	Above 8000 Per cent
Without				
Below Prof.	0	22	25	52.3
Prof. and Above	0	10	3.1	0
With				
Below Prof.	33.3	38	68.7	80.8
Prof. and Above	33.3	32	37.5	47.6
Basis for Paying Expenses of Interview Visit				
On school Invit.	41.6	67.5	50	63.4
Only Prof. or Dept. Head	0	7.6	6.3	22.7
Anyone	0	0	0	0
None	33.3	25.4	37.5	13.6

we are discovering that we are no longer in the talking stage of the financial crisis in college education. The crisis is here. Every speech department administrator owes not only his school but his total profession the greatest effort to bring the employment of speech teachers and personnel to a higher professional and security level.

TABLE 5.

Employment Policies in Private Supported Schools and Municipal Schools

	School Size				
	0-1000	1000-4000	4000-8000	Over 8000	Municipal
Summer Employment					
Guarantee Summer Employment	Per cent	Per cent	Per cent	Per cent	Per cent
Yes	7.3	16.6	0	0	0
No	65.8	50	80	86	100
No answer	26.8	33.3	20	14	0
Annually	0	8.3	10	0	0
Once Every 2 years	2.4	8.3	0	0	0
Once Every 3 years	0	2.7	0	0	0
Rotation	9.7	8.3	10	29	40
Critical need	12.1	8.3	10	14	20
If on tenure	2.4	2.7	40	0	0
Basis for Promotion and Raise (by schools)					
Merit	68.2	80.5	100	86	100
Tenure	14.6	36.1	30	0	40
Scheduled Increment	26.8	38.8	70	27	60
Years of Service	41.4	38.8	30	43	20
Living costs	29.2	27.7	50	14	20
Have Salary Schedule					
Yes	70.7	78.3	70	57	100
No	17	13.8	20	28	0
No answer	12.1	8.1	10	14	0
Dept. Conforms to Salary Schedule					
Yes	68.2	70.2	60	43	100
No	0	—	10	14	0
No answer	31.7	27.7	30	43	0
Promotion and Tenure					
School has printed tenure plan					
Yes	65.8	63.8	70	71.4	80
No	29.2	36.1	30	29	20
No answer	4.8	—	—	—	—
Speech Dept. Conforms to School Plan					
Yes	63.4	58.3	50	71.4	80
No	0	41.6	20	—	—
No answer	36.5	—	30	29	20
Instruction time limited without Promotion					
Yes	26.8	44.4	20	57	20
No	51.2	53.7	80	42	60
No answer	21.9	2.7	—	—	20

TABLE 5. — Continued

No. of years maximum					
Mean	4.5	4.35	6	5.5	6
Median	5	5	4.5	5.5	6
Instruction time limited without tenure					
Yes	43.9	38.8	60	71	80
No	26.8	41.6	30	29	—
No answer	29.2	19.4	10	—	20
No. of years maximum limit					
Mean	5.2	5	4.5	7	3.3
Median	5	4.5	4	7	3

Determination of Merit for Promotion and Raise by rank of Importance

School Size	0-1000	1000-4000	4000-8000	Over 8000	Municipal	Total Rank
Research	4	4	6	2	2	3
Publications	5	5	5	4	1	4
Teaching	1	1	2	1	1	1
Public Relations	6	6	3	5	2	5
Additional study	2	2	4	2	2	2
Service Activities	3	3	8	3	3	4
Staff and Committee Work	5	4	7	6	2	6
Personality	4	7	1	5	3	4

Appointment Policy

School Size	0-1000		1000-4000		4000-8000		Above 8000		Municipal		Total
	Per cent	Rank	Per cent	Rank	Per cent	Rank	Per cent	Rank	Per cent	Rank	Rank
Sources of Data on Candidate by Schools											
SAA Placement	29.2	2	66.6	1	60	2	86	1	60	2	2
Private Placement	9.7	3	16.6	4	10	4	0	4	0	4	4
College Placement	29.2	2	41.6	3	40	3	29	3	100	1	3
Special Invitation	56.0	1	58.3	2	90	1	43	2	60	2	2
Inquiry to Selected persons	56.0	1	66.6	1	90	1	86	1	40	3	1

School Size	0-1000	1000-4000	4000-8000	Over 8000	Municipal
Schools Employing by Interview					
Without					
Below Prof.	0	19.4	0	43	0
Prof. and up	2.4	5.5	30	14	0
With					
Below Prof.	9.7	33.3	60	71	0
Prof. and up	21.9	22.2	30	14	40
Basis for Paying Expenses of Interview Visit					
On school invitation	73	77.7	70	85.7	80
Only Profs. or Dept. Head	2.4	2.7	0	28.5	0
Anyone	0	0	20	0	0
None	9.7	13.8	10	14	20

The Ideal Critic

Ernest J. Wrage

Increasingly MAN is displaced by I.B.M. Conceivably I belong to the 19th century and you are probably as modern as all automation. Therefore, my comments may strike you as quaint. Perhaps because of my parochialism, I have yet to hear of that machine into which we may feed the data of speaker, speech, audience, and circumstance, then sit back to watch gauges gauge and dials dial, as they register mysterious electrical impulses surging through the nerve centers of the monster until it coughs out a technological account and judgment of a speech event. In my innocence, then, humor me as I talk about things human. My proposition is simple: the art of criticism depends upon an organism at once more primitive and more complex than Univac and all its siblings—namely, you and me.

My subject—the ideal critic—may strike you as presumptive. Obviously, I'm talking about nobody in particular. I guarantee it is not autobiographical in origin. As novels and movies caution, "Any resemblance between persons living or dead is coincidental."

Conversation about the ideal critic smacks of talk about Utopia. It is liable to the charge leveled against Plato and his followers, to wit, that the Platonic Republic is a "nowhere," existing in no moment of time and space. But, as Ernst Cassirer notes, this Utopia has been a powerful force in the development of the modern world. "To live in the ideal world," said Goethe, "is to treat the impossible as if it were possible." If you will allow me, then, the *ideal* is the north star that winks at us now and then from between murky clouds. It helps us to navigate.

What, then, appear to be some of the leading qualifications, attributes, and responsibilities of the ideal critic?

1. *The ideal critic knows what is to be known about the theory and methods of speech criticism, yet knows that much remains to be known.*

We must start here: by definition, each genre has its identity. Although the lines that separate speech from a half dozen other disciplines cannot and should not be drawn with compass, ruler, and protractor, Aristotle and others who followed him have established that there is an art of rhetoric with its own components, principles, and methods. Perforce, these supply broad categories by which to examine and judge specimens that legitimately fall within the genre. Supplementary and supporting methods and principles are drawn from related fields, particularly the tools and materials of historical criticism. But without laboring the point, surely I may count on this audience's assent when I suggest that some pretty monstrous conclusions about speeches and speaking are drawn by people who are at once innocent of or illiterate in the art of speech criticism.

If knowing well the literature of rhetorical criticism is one test of the ideal critic, all of a critical mind may qualify without being overtaxed, for the body of the literature is small. At least the quantity of writings is minuscule compared to the corpus of literary and historical criticism, as a cursory

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check of items listed in the card catalogue of a library and in the journals will show.

But the last word on criticism has not been written, and the ideal critic is alert to ambiguities and unsettled problems in theory and practice. I do not mean he must at once enlist in an *avant-garde*, become chic-chic, or found a school of criticism—perhaps fashionably labeled after the academic institution to which he is attached. Rather, I am suggesting a sustained, year in, year out professional identification with problems in criticism—clarifying concepts and sharpening instruments without drifting off into an esoteric fogland where some of our contemporary literary critics have set up shop.

In fine, the ideal critic does not suspend operations because his tools are still not of the best. He sharpens them, and with experimental fervor he tries to invent better ones.

2. In suggesting a second attribute of the ideal critic, please overlook its political overtones. The *ideal critic is an egg-head*, by whom I mean a person of ideas, not just a technician. To begin, no set of principles and methods, no matter how well devised, is self-executing. As I. A. Richards cautions, "There has hardly ever been a critical rule, principle, or maxim which has not been for wise men a helpful guide but for fools a will-o'-the-wisp . . . Even the most sagacious critical principle may become merely a cover for critical ineptitude . . . Everything turns on how the principle is applied."

I shall resist the temptation here to dilate on the key words—"the wise man." But in the final analysis the interpretation of data is no better than the person who makes the interpretation. Many things enter here: the critic's habits of living, his native intelligence, his relationships with his wife and colleagues, the condition of his spleen. Perhaps all these are valid fields of inquiry, but I'm baffled by matters of such an intimate nature. So I yield to the M.D. and the psychiatrist and retreat to a public domain where all may hunt in all seasons without license—the mind of the critic.

It is unlikely that criticism can ever become a machine operation. It is essentially qualitative and dependent upon the culture of the mind. It is not enough to note surface evidence, to confirm the obvious. Criticism is subtle business and calls for interpretation of multiple interacting factors. The critic is at once scholar and creative artist. Out of his inventiveness he imposes order and design upon the relevant facts of the problems once faced by the speaker. Knowledge is the stuff for re-creation, imagination for creation.

You will recall Cicero's conception of the ideal orator, which has some relevance for the critic. In *De Oratore*, Crassus—Cicero's spokesman—sums up: "The poets must be studied; an acquaintance must be formed with history; the writers and teachers in all the liberal arts and sciences must be read . . .; you must dispute on both sides of every question; and whatever may seem maintainable on any point must be brought forward and illustrated. The civil law must be thoroughly studied; laws in general must be understood; all antiquity must be known; the usages of the senate, the nature of our government, the rights of our allies, our treaties and conventions, and whatever concerns the interests of the state, must be learned . . ." After Crassus had finished with these and other whopping injunctions to his companions in conversation, Cicero makes one of the most extravagant

understatements in literature: "When Crassus had uttered these words a silence ensued."

If Cicero's standard were enforced rigorously today, the effect would be to silence all oratory—and criticism. Today's massive accumulations of information make pretensions to universal knowledge seem fantastic. I have no easy answer; perhaps retreat to cozy specialisms is our only recourse. Yet I cannot disabuse myself of the conviction that the humanistic ideal is valid, though always imperfectly realized; that the critic must try to disclose reciprocities that exist between a speech event, on the one hand, and the vital concerns and ruling ideas of an age on the other. After all, propositions and arguments do not spring into the arena like Minerva from the head of Zeus, fully grown and clothed in armor. Rather, as Eric Goldman remarks, all propositions and arguments are born, embraced, or repelled in a context of such "closely linked conceptions of economics, religion, morals, psychology, biology, history, law, and philosophy" as are entertained in a given age. These relationships the critic must perceive and make explicit, if he wishes to speak meaningfully about the speech event. This is so, at least, if we are serious when we describe speech as the communication of *ideas*.

I suppose that in the history of thought, few notable speakers deserve a statue for *originality* in the hall of fame. At least some of my philosopher friends like to plague me by denying them such. But philosophers at least will grant what they must grant—that speakers are brokers in ideas with considerable influence upon the intellectual history of an age. This seems incontestable, and the ideal critic is challenged by a view of speech as study in the strategy of ideas. If he responds to that challenge, more completely and successfully than we have yet done, he will at once be true to the controlling function of rhetoric and at the same time he will find a wider audience for his criticism among the generality of men. Conversely, if we accept no hierarchy of values—if we neglect or obscure what speech is all about, the communication of *ideas* —in favor of preoccupation with form and technique, we then detach ourselves from the main stream of human concern. Our work will be dismissed as trivial, arid, and episodic.

The ideal critic, then is equal to the job of interpreting meaningfully the core ideas contained in a speech event, and is equally competent in exposing vacuums. This suggests that in our age of specialisms, he must forever be seeking a *modus operandi* between specialism and synoptic knowledge. Whatever the toil and travail, the critic must build his home in the world of ideas.

3. *The ideal critic has a spine as well as a mind.* Shakespeare, who has something for everybody, reminds that "A wise skepticism is the first attribute of a good critic." And Charles Beard admonishes that we cannot accept all that is said and written as necessarily valid for life.

Such axioms are easily honored in the abstract. But eroding pressures from the inside and the outside tend to undermine them. It is only human for a critic to be seized by a disquieting question such as this: Who am I to sit in judgment on messages of accredited men of towering reputation and office—a Lincoln, a Wilson, a Roosevelt, a MacArthur, or an Eisenhower?

Or recall if you will, the threatening political environment of a few years back created by McCarthy and McCarthyism. The critic risked a label, or possibly reprisal, if he raised a voice in the accents of critical concern. I recall well the abusiveness directed against two colleagues and friends who dared to speak out, whose moral courage was equal to their considerable critical acumen.

The broad problem at which I hint is not dissolved by a homily, but I do feel it involves the critic's moral courage. No doubt the problem varies in intensity, or may be no problem at all, depending upon the critic's temperament, purpose, or subject. Yet I have heard men acknowledge that they felt ever so much more comfortable raising hob with minor poets of the 18th century than in risking cudgels of battle over a 20th century figure.

I do not wish to imply that the ideal critic is to be equated with disturber of the peace, iconoclast, or crusader. I do counsel that the office of critic, if adequately performed, insures no safe retreat from the hurly-burly of the arena. In the long view, the ideal critic is concerned with ventilating and improving our public talk. The ultimate justification for his existence is integrity to standards that transcend rhetoric itself.

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Patterns of Vividness in Radio Commentary

Fred Dowling and Sam Baskett

If one were to compile a list of the most famous voices in America he would certainly have to include those of such news commentators as Gabriel Heatter, Elmer Davis, Edward R. Murrow, Fulton Lewis, Jr., and Lowell Thomas. These news commentators have successfully retained their popularity built up during World War II despite the recognized encroachment of television into many areas of radio broadcasting. There are doubtless a number of criteria by which the average citizen determines who shall be his commentator, including delivery, political philosophy, as well as more logical factors. Several researchers have already investigated how these nationally prominent figures attract, hold and persuade an audience. None, however, has examined vividness of language specifically; and yet it seems entirely possible that a substantial portion of a commentator's impact on his audience may be the result of this quality of vividness.

Consequently, this study undertakes to identify the characteristic use which these individual commentators make of vividness. Five scripts of each commentator were considered. While it is obviously impossible to offer tables of statistics showing to an exact degree that one speaker may be "more specific," "more trite," or "more figurative" than another, the scripts of each of the five commentators fall so decidedly into characteristic, but different, patterns that it is possible to offer some subjective conclusions concerning the life and freshness of the language used. In examining each of the scripts, particular attention was given to the verbs and adjectives used, the figures of speech, the amount of slang, cliches and trite expressions.

Edward R. Murrow's usage in the areas we have just noted is perhaps less noticeable for its own sake than that of the other four commentators; his choice of words lies almost always between the unusual and the expected. Murrow's words rarely startle the listener, but neither do they fall into a pattern of clichés to anesthetize him. It should be noted immediately that Murrow's scripts can be broken into two parts. Before the commercial, approximately half way through the script, the reporting is factual and direct. Such verbal flourishes as Murrow may use tend to appear principally in the "editorial" toward the end of his commentary. Murrow's use of colorful adjectives is negligible. His verbs are all "report" verbs, particularly in the first part of the script. The figures in the news "say," "report," "tell," "deal," "announce," and "indicate." On occasion, they may "shelve," "cajole," or "thwart," but the more vivid verbs are unusual. At the same time, however, Murrow relies less on the verb "to be" as the main verb of the sentence and less on the passive voice than any of the other commentators. Neither do Murrow's adjectives

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call attention to themselves. An exception is the description of Eisenhower's post as "symbolic or ornamental," and there are others; but even a cursory glance at Murrow's scripts makes clear that these are exceptions. He is not an "adjectival" speaker.

Murrow also treads the middle ground between elaborate and vigorous figures of speech and tired clichés. A few petrified figures of speech such as "political arena" do appear in his vocabulary, and there is one extended metaphor, a 95-word sentence comparing Eisenhower's activities as President to those of a golfer preparing to address the ball; but figures of speech are very rare in Murrow's scripts.

Almost as rare are clichés. Some ossified expressions such as "vital issues," "narrow margin," "whole affair," do appear as well as other expressions perhaps even a shade more shopworn—"heat of battle," "climate of opinion" and "course of events," but these few almost exhaust the stock available in the five scripts. And neither does Murrow resort to slang to any appreciable extent. The air war has "stepped up," the tax program is continued "as is," and Congress won't "go along," are expressions which show that occasionally Murrow does employ some slang, but this usage is far from characteristic.

Elmer Davis' choice of words also is relatively inconspicuous, although it might be concluded that his verbs, generally speaking, have somewhat more "pungency," his adjectives somewhat more "tang" than those of Murrow. Sometimes the color of Davis' verbs comes from his use of slang: one faction "ganged up" on another; a premier is "tossed out" or "bounced out" of office. Again, the unusual effect is achieved by the use of an accompanying adverb with an ironical connotation. Persons in the news "indignantly deny," "gallantly insist" or "reluctantly accept." Davis also at times uses a verb metaphorically, applying a term usually connoting physical activity to a description of relatively abstract procedures: "coast" and "encompassed," for example. This juxtaposition is also apparent in the whole units of thought, such as in the following sentences: "Senator McCarthy conducted a limited offensive against Senator Lehman," or "The Socialists think Christmas has come." But, despite this tendency to use colorful expressions, Davis is perhaps more often characteristically matter-of-fact. His heavy use of the verb "to be" as the main verb of the sentence, his frequent use of the verb "seem," his avoidance of the passive voice are indices of his extensive use of the blunt, direct, factual statement.

Davis' penchant for sarcasm and irony becomes more apparent in his use of adjectives. We are given a picture of an individual "pounding his desk;" a scene is "painful." Various items or individuals are "odious," "derogatory," "ostensible," "erroneous." An attack is "whittling," or "muscle-flexing." A quondam "dead duck" is "molting," an interest is "melancholy," a prospect is "happy," an assist "unwelcome," an allegation "absurd."

We have already noted some of the figures of speech used by Davis, but he is not given to elaborate and extensive metaphors—many of those used by him are slang or colloquialisms, or have rigidified into clichés. Davis' usage does not characteristically fall into these usages, but some instances may be cited in addition to those above. Trite expressions include "not

ruling anything out," "warned to behave themselves," "men on Capitol Hill," "plays into Communist hands," "open to doubt," "started from scratch," and the ubiquitous "in the end," "on the other hand," and "more or less." Slang expressions include "the headaches that go with the job," "the leading light" in the Council of Churches, "playing with a cold deck," and "pretty sure."

While Lowell Thomas' verbs and adjectives are less whimsical, less ironical than those of Davis, occasionally they suggest more definite, more violent action. Such verbal constructions as "shot down," "forged ahead," "pushed," "pockets," "swept," "blew out" and "strayed" may be noted. This is not to say that such verbs as these are typical with Thomas. More often, like Murrow, he uses reporting verbs, "said," "declared," "told," etc.; but the examples given above seem to stand out from this basic pattern. The adjectives used by Thomas frequently seem to be more than descriptive; they intensify the effect: "howling," "pouring," "flooding," "mysterious," "fantastic," "weird," "giant," "miraculous," "swirling," "dizzy," "violent," "thrusting," "scouting," "riddled," "infested," and "devastated." Frequently the adjectives seem to expand the meaning rather than pinpoint it. Pilots are not young or inexperienced; they are "fledgling."

Thomas uses rather more slang than Davis. A dancer is "sizzling," a job "juciest." "Leatherneck," "striped-pants boys," "wage-hike," "get-together," and "okay," are other illustrations. Thomas also uses a few more figures of speech than Davis. A scene is like a theatrical production; there is a Maginot line in Indo-China; a flood is an inland sea; a job is a political plum. The houses in a flood all looked like small boats swaying in the waves, and it all sounds like Noah might have written about his Ark. Other similes include "like a derby hat of an old-time comedian," "turban-like fashion," and "like a dog baying at the moon."

Part of Fulton Lewis' characteristic style seems to be the result of his habitual choice of the ponderous and inflated as opposed to the terse and simple word. An organization is "constituted" rather than "formed"; an action is "terminated," not "ended." This tendency is also apparent in Lewis' choice of adjectives. Such typical phrases as the following, bordering as they do on the trite or at least on the usual, give the effect of heaviness and wordiness beyond that of the other commentators: "clear" majority, "concurrent" resolution, "stand-by" powers, "most reliable background" sources, "conciliatory" gestures, "over-all warmaking" potential, "wonderful" generosity, "handsome and skyrocketing" commercial trade. This effect is further emphasized by the frequent use of polysyllabic adverbs. An outcome is not certain; it is "abundantly" certain.

Lewis does not much rely on figures of speech. Those that he does use are likely to have settled into the status of clichés: "rough sledding," "tight little island," "bringing Hitler to his knees," "tables had been reversed," "cards are stacked," "juggled the hot potato," "betrayers of the faith," "funds are siphoned off."

Some slang is present in Lewis' scripts, and these expressions tend to stand out since they are next to Lewis' more characteristic formal phrasing. Actually, however, Lewis does not use slang extensively. The following phra-

ses do appear in his scripts: "bubbly" individual, "cute" loop-holes, "a tough one," and "doped out" or "haywire" situations.

Perhaps the most obvious characteristic of Lewis' vocabulary, though, is his repeated dependence on trite expressions and clichés. That a long list of these expressions could be compiled is evident from their appearance above in the other categories. Additional phrases, which give Lewis' style one of its basic characteristics include "by and large," "in fact," "hand in hand," "time to time," "by way of," "it just goes to prove," "distinguished guests," "a lost cause," "going on record," "case in point," "winding up," "oddly enough," "my bet would be," "hotbed of pinks and left-wingers," "in a huff," and a great many others.

In direct contrast to Lewis, Gabriel Heatter tends to avoid complex and pompous words. In fact, the contrast is not only with Lewis, for Heatter, more consistently than any of the other commentators, uses simple, short words. His word choice is not anemic, however. His expression throughout is salted liberally with slang, with "scare" words, with words which are slightly unusual for the context in which they are placed. Consider some of his characteristic verbs. People are "betting" this way and that about what a tax committee will do, goods "pour in," casualties "roll up," and an issue has been "wrapped up." Citizens are "shouting," "clamoring," "shackled;" they are invited to "hold tight." Heatter also uses a great many "to be" constructions, even to the point of monotony at times. And he frequently begins a sentence with an expletive: "There's no news on the tax cut tonight;" or a similar construction, such as "Here's a good one."

Of all the commentators Heatter makes perhaps the heaviest use of figures of speech, albeit "folksy" ones. Homely references are constantly employed to illuminate abstractions. We'll get the armistice "over the mountain." Britain would never be the "tail to America's kite." Malenkov "gives away ice in the winter." "It's raining Migs in Korea." "The hole in the dollar gets bigger and bigger." "Citizens face a nightmare in their old age." Heatter has a unilateral conversation about the tax cut with "the man who can answer this one." He finds a problem "Einstein would find it tough to answer." Fliers pass through the night "like stars in the heavens." There is "standing room in the balcony." Things are put "on the barrelhead," or "on the line." For twenty-eight sentences in one script he projects Malenkov and Molotov into a parody of famous comedy routine. Four times the expected refrain occurs: "Right, Mr. Molotov?" "Absolutely, Mr. Malenkov!"

These figures of speech obviously include slang and clichés, but the categories here are not mutually exclusive. The figures of speech selected by Heatter are often clichés and the diction is almost always on the informal level, verging toward slang. The Russians are bandits and buzzards. A discussion is a rhubarb. Uncle Sam has a big fat check book. If a certain policy makes sense, "Goodnight, my countrymen, goodnight."

Heatter ranks with Lewis in the use of clichés and trite expressions. In fact, as will be easily inferred from the following list, Heatter's commentary is sprinkled with clichés to the extent that his choice of words must be regarded as one of the most significant characteristics of his style.

"Wise old bird," "rank and file," "put up a fight," "M. E. is your man," "hold tight for this one," "this one's going to be good," "this one's for the book," "old-timer," "When Malenkov grows wings," "it's plain to see," "up against it," "do it and do it fast," "the American way," "mind you," "laugh in his face," "world is spellbound," "make a monkey," "set your heart afire," "go along with," "called the turn," "wait till next year," "the promised land," "flying high," "hard cold fact," "lay the facts of life on the line," "anything can happen in this day and age"—the listing could be extended almost indefinitely.

This brief analysis, then, indicates that the style of these radio commentators may be rather definitely distinguished on the basis of the degree of vividness employed. A cursory investigation of additional scripts of these speakers and a quick glance at the scripts of yet other radio commentators tend to provide additional corroboration of this generalization. Consciously or unconsciously, the speakers studied seem in each script to adapt themselves to a characteristic pattern. This tendency suggests that the popularity, and even the effectiveness of a commentator in promulgating a particular point of view may be as much a function of his degree of vividness as it is a function of more obvious factors such as content or skill of delivery.

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Doctor - Lawyer - Merchant - Chief

Oza Cunningham

"Doctor, lawyer, merchant, chief" . . . remember the "button" method of determining one's vocation in life? It would be wonderful if one could select his vocation this simply. Because the possibilities of today are so numerous the student is frequently undecided which vocation he wants to elect.

Of course he can read about the requirements, he can listen to the well-intended advice from family and friends, but the result may still leave him with a feeling of uncertainty. This conflict of Desire-to-Do and the Doubts-of-Success may be resolved if he talks to an expert in his field. To assist the student further in this cause is the objective of the interview unit in speech class.

Making the way a bit smoother for him, this unit is preceded by a unit on the correct use of the telephone and a unit on courtesy in home, office, and on the street. The telephone company provides a compact unit of a battery-operated miniature switchboard with two cradle phones each having about fifty feet of cord that can provide use of one phone in one room and the other in the hall or an adjoining room. This complete arrangement makes it possible to simulate all kinds and combinations of telephone situations for the student to practice. Of course, the one that is emphasized is the one pertaining to the interview, calling for directions to a particular place, or calling to inform one that circumstances make it impossible to reach the desired destination at the correct time.

The two main purposes of the interview are to obtain a position or to obtain information.

By the time high school students reach junior or senior status, many have had the experience of having been interviewed for a position of minor importance of some kind. As this unit is presented in the second semester, it comes at the time when many of the young men and women are either seeking summer jobs or if they are seniors and do not intend to go to college, they hope to find more permanent positions.

If they are to be successful in obtaining the desired position these are the things to be considered.

1. If necessary, make an appointment and *BE ON TIME FOR IT.*
2. Be neat and properly attired.
3. Be poised.
4. Be able to look AT the person interviewing you.
5. Know your capabilities.
6. Acknowledge your limitations.
7. Be willing to learn new procedures.
8. Be brief, but satisfactory in your answers.
9. Anticipate information that might be desired and be ready to give it.
10. If there is specific information that you want, tactfully ask about it before you leave. You might want to

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know about advancements in the position, whether they are based on seniority or ability; insurance of company, pensions, etc.

11. Don't let it appear that the pecuniary compensation is your sole interest in the job.

12. Thank the person for the interview.

This list is not new. I'm sure that every speech teacher who has ever discussed interviews has a similar list that is mentioned during the class discussions.

One caution that was added to the comments this year was based on the sad experience of a student from last year's graduating class. Peggy had taken the commercial course and had proved to be an exceptional student in her commercial ability. Her personality was pleasing and she had a great deal of animation and enthusiasm in everything she did. This last was her downfall.

Peggy forgot that the majority of offices have a more conservative decorum than the informality of the classroom where the associates are of the same age. She went for her interview to one of the large industries in this region. The lady in charge of hiring the office girls was of the ultra-conservative type who later gave us this information telling us to warn other students and prospective employees to restrain themselves. This is what happened:

When the secretary said: "Miss Blank will see you now," enthusiastic Peggy went in and her greeting was: "Hi!!" The only thing that was missing was the slap on the back.

"How do you do! Please sit down," was the icy response which opened the interview.

"We will call you," ended the interview. Effervescent Peggy was not wanted.

These job interviews are discussed in class and any questions or problems that arise receive attention. More time is spent on the second type of interview—to gain information.

The students know that the purpose of this arrangement is to get first hand information about their chosen vocations. Now, how to go about securing this data.

First each pupil selects someone who is already established in the profession or vocation the student plans to enter. These people are found by consulting the newspapers months in advance. People who DO things usually get their names in the papers. Large firms are also asked to refer the students' requests to the correct individuals.

To make this new speaking experience more of a challenge, the person chosen to be interviewed must be a stranger to the student.

Naturally there is a wide range of interest among the students. Plumbers, lawyers, hotel managers, religious educators, teachers, social workers, linguists, chefs, musicians, models, FBI agents, photographers, interior designers, dieticians, and contractors are a small percentage of the vocations sought. A large percentage of the girls are interested in becoming air stewardesses, nurses, or secretaries. The boys lean more toward the fields of science or plan to work in the local steel mills or oil refineries with a possible foremanship in view.

The class preparation for this, following the general class discussion of the project is this: Each student makes out a list of questions whose

answers he thinks will give him the information he is seeking. These are checked for organization, succinctness and purposefulness.

From experience we have found a sequence of ten questions that is flexible enough to be adaptable to any interview of this type. They are:

1. What are the qualifications one should possess if he considers entering this field?
2. Training: Where would you recommend it be taken? How long is the period of training? What is a probable estimate of the cost of this training? Is advanced or additional training needed later on?
3. What are the advantages working in this field?
4. What are the disadvantages of the vocation?
5. Is there possibility for growth in this field or is it limited?
6. Is there much demand for people's services who are trained in this vocation?
7. How and where does one usually obtain his first position?
8. Is there a pension plan with this company or organization?
9. Is membership in any union necessary?
10. Salary: What is the beginning salary? Is there a salary schedule? What is the maximum one can expect?

To get experience conducting an interview, also testing the students' ability to adjust to unforeseen circumstances, each student interviews and is interviewed before the class.

It is suggested that the class be divided into two groups. Members of Group A interview members of Group B as themselves. Then students will be shuffled within the groups and members of Group B will interview different students in Group A as personalities such as "Ted Williams", "Judy Holliday", "Vice-President Nixon", or "Helen Hayes." This adds a bit of variety to the questions and information.

To dispell the student's preconceived idea that all interviews are given under calm and ordinary conditions, special hazards are planned and executed for each interview given before the class.

Previous to the class exercise, the student may be of the opinion that all he had to do is report on time for his interview, be asked in, offered a chair, ask his questions, listen to the answers, thank the interviewee and leave. But such as this is not the case and the student may find himself in a dilemma unless he has been alerted to the possibilities of interviews containing varying degrees of the unusual.

Just before each student goes before the class as the interviewee, he is given a card bearing a suggested character or situation to simulate. All these suggestions have been collected from actual occurrences in previous interviews. Here are some samples:

"You are a nervous person who constantly drums on the desk with your fingers, tap your foot, hit a pencil against the desk or shuffle papers in front of you."

"You are enthusiastic about plans for a class reunion. You are the chairman of the committee and are eager to tell someone—anyone—what you have accomplished and how you have done it."

"You are hard of hearing and do not have a hearing aid. You misun-

derstand each question when it is first asked. Instead of repeating the question as you 'think' you heard it, you might proceed to give strange answers to the question as you 'thought' you heard it".

"You are frequently interrupted by telephone calls or your 'secretary' comes in with letters to be signed."

"You are being interviewed in your home. You are married and have four children. As the interview progresses, one by one each child appears, silently stands, or sits, and STARES at the person who is interviewing you. You disregard the children and appear unaware of their presences."

"You are a voluble person who finds the one who came to interview you an interesting personality and you proceed to take the interview into your own hands and interview him."

When each student has proved himself successful in overcoming one challenge or has gone down to defeat because of his inability to adapt himself, he begins to realize that here is a speaking situation that may prove to be an adventure. Besides his personal experience he observes his classmates in different difficulties.

Even though these are vicarious situations, the student is more alert when he goes for his real interview.

The students must make their appointments in advance, telling the people who are to be interviewed the purpose of the assignment: That it is merely a class assignment for the acquisition of information of the student who plans to enter the same field.

Frequently the students find their profession stripped of its glamour when they learn how much training has to be taken. While others may have their wavering desires to enter a certain profession or vocation turned to firm convictions that that is the one and only field for them.

Each one feels that he is better acquainted with the facts of the field after he has talked with the stranger. He has been given the advice of authority.

The response to the letters and telephone calls requesting these purposeful interviews has been most gratifying. Very infrequently have students been refused a meeting. It indicates that those who have attained their positions and have the experience are willing to share their knowledge with the youth. It also tells the carpenter, the architect, the salesman, the veterinarian that all teen agers are not making headlines as juvenile delinquents. The majority of them are serious minded young people eager to make a sincere contribution to society and follow in the footsteps of the "Doctor, lawyer, merchant, chief."

They received the use of the five operations of the Lord,
and in the sixth place he imparted them understanding,
and in the seventh speech,
an interpreter of the cogitations thereof.

The Wisdom of Solomon
The Bible

A Survey of Theatre in Four Universities

John H. McDowell and Harold B. Obee

Theatre directors and managers are frequently confronted with problems of administration and budget which require comparison with practices at other institutions. Often times we write to our colleagues for catalogues and for statements of teaching loads, etc., but even then it is difficult to obtain a clear, comparative, and objective picture. Catalogue descriptions vary with such rectitude that it is difficult to compare course descriptions of apparently similar courses.

For this study, we have selected institutions with like purpose and size within the borders of one state, namely, the four regional state universities in Ohio. By means of catalogues, and the cooperation of the various departments, it is possible to submit a study for 1955-1956. The tables have been checked personally by a staff representative of Miami University, Ohio University, Kent State University, and Bowling Green State University, and they represent practices in the variously named departments of speech and drama.

This study is limited to seven tables which cover income, teaching and production loads, staff, and courses of study. With the institutions limited to four, it is possible for the observer to make additional calculations readily without specific listings.

Credit hours are entered on a semester basis as three of the schools (only Kent operates on the quarter plan) follow that plan. Fractions, in stating hours, have been omitted. Footnotes have been employed as a basis for simplifying the tables. Minor or specific exceptions (for example, for a summer session, etc.) are thereby noted without disturbing the balance of the table.

TABLE 1. — SOURCES OF INCOME

	Salaries			Production			Theatre Services	Touring Company
Institution	Univ. Budget	Student Fees	Box Office	Univ. Budget	Student Fees	Box Office	Univ. Budget	Box Office
BGSU	100%[1]	——	——	——	65%	35%	100%	[4]
Kent	100%	——	——	——	90%	10%	[3]	None
Ohio	100%[2]	——	——	——	——	100%	None	None
Miami	100%	——	——	——	——	100%	None	None

[1] In Summer Theatre: 1 faculty salary from Univ. Budget; remainder Box Office.
[2] In Summer Theatre: 50% from Box Office and Fees.
[3] Convention fees; contracts with sponsoring groups.
[4] Royalty, travel and sometimes a portion of production costs, paid by sponsoring groups.

Table I. Sources of Income is an attempt to achieve a percentage figure on financial sources. Salaries, in all schools, are on the university budget. Ohio and Miami support productions by box office, while Bowling Green (referred to henceforth as BG) and Kent have support from a student fee. BG has a touring company and

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Table 2. — Production and Teaching Loads

Institution	Production					Teaching Loads			
	Major Prod. Year	Major Prod. Summer	Prod. Theses	Laboratory Prod.	Touring	Class Teaching	Credit for Prod.	Full Load	Plays each Dir.
BGSU	5	7[1]	1-2	25[2]	6[6]	12-13[3]	2-3[4]	15	1[5]
Kent	6	1	yes	—	—	12	3	15	1[7]
Ohio	4	6	None	—	None	11	3-5	15-16	1-2
Miami	4-8	—	None	—	None	12	3	15	2

NOTE: Teaching Loads are not necessarily, entirely in theatre courses.

[1] At Huron, O.

[2] Experimental; one act; children's plays.

[3] Tech. Dir.: 2-5

[4] Tech. Dir.: 10-13

[5] In Summer Theatre: 2

[6] "Family play" program of one-act plays sponsored by the Ohio Division of Mental Hygiene and BGSU (65 performances); children's (5 performances).

[7] Two directors direct two plays each; two directors direct one play each.

Table 3. — Staff Distribution

Institution	Play Directors		Costume		Technical		Business & Publicity		Special	Totals	Various Duties
	Staff	Asst.	Staff	Asst.	Staff	Asst.	Staff	Asst.	Asst.	Staff & Asst.	Unpaid Assistants
BGSU	4[1]	—	—	[5]	1[1,6]	—	[5]	—	[7]	5[1]	Stg. Mgr.
	—			—	—	1[2]	—	1[2]	1[2]	3[2]	Crews
	—	—	—	1[3]	—	2[3]	—	3[3]	—	6[3]	[8]
Kent	4[1]	—	—	—	1[1]	—	—	—	—	5[1]	Stg. Mgr.
	—	—	—	—	—	—	—	1[2]	—	1[2]	Crews
											Th. Mgr.
											[8]
Ohio	4[1]	—	1[1]	—	—	—	—	—	—	5[1]	Crews
	—	—	—	1[1]	—	3[2]	—	1[2]	—	5[2]	
	—	—	—	—	—	1[4]	—	—	—	1[4]	[8]
Miami	2[1]	—	—	—	1[1]	—	—	—	—	3[1]	Crews
											[8]

[1] Faculty (some of these staff members are in theatre, only part time)

[2] Graduate Assistants

[3] Student Assistants

[4] Scene Carpenter

[5] One staff member who is also a play director.

[6] Also directs the children's play.

[7] Director of "Family Play" program.

[8] Class requirements provide for some of these jobs. Crew heads are volunteers or class mmbers. Crews include front-of-the-house as well as back stage work both before performance dates and during run.

theatre services on the university budget.

Table II. Production and Teaching Loads is an attempt to make an analysis of time consumed in teaching and in directing. Teaching loads are similar to BG listing 12-15. Credit for production varies from 2-3 to 3-5 with Kent and Miami reporting 3 hours. Full load, as expected, is similar. Each director at BG and Kent directs 1 play. Ohio reports 1-2 and Miami 2. Production schedules reveal considerable variation. BG and Ohio lead with busy summer schedules. For the regular year, productions vary from 4 to 8. BG and Kent have production theses and BG also adds a lucrative laboratory theatre and a touring group.

Table III. Staff Distribution is an attempt to compare the staff positions with regard to distribution and the number of specific categories, such as directors, costumers, technical staff and business and publicity personnel. Directors stand at 4 with Miami reporting 2. Only Ohio has a staff costumer. All have staff technicians and none have staff for business and publicity. Assistants fill this office, except for Miami. Total faculty staff stands at 5 for BG and Kent. Ohio reports 5 and Miami 3. Graduate Assistants total 5 at Ohio, 3 at BG, and 1 at Kent. For Student Assistants, BG has 6 and Ohio 1.

Tables IV, V, VI, and VII. Course of Study is an attempt to tabulate the number of courses in a particular field with a break-down of semester hours in accord with three levels of instruction. These three levels are labeled U for undergraduate, UG for undergraduate-graduate, and G for graduate. Problems with these tables are legion. Major is the analysis of a university catalogue. Here, frequently oracular powers are required for course descriptions, and overlaps baffle common reason. Without having such powers, however, we were obliged to resort to the latter mentioned ingredient, namely, common sense. This faculty permitted us to devise four tables: (1) history and research, (2) directing and production, (3) technical, and (4) total hours. Two principles guided us in formulating these titles. The first principle consisted of selecting course titles which would have wide acceptance. The second principle was concerned with overlapping of courses. For example, history often contains drama, production includes lighting, acting includes make-up, and stagecraft adds lighting and sometimes costuming.

In each instance, the attempt was made to establish the basic core of the course. The assignment was made on that basis and extra-inclusions were relegated to footnotes. For example, if the course was essentially stagecraft with some time given to lighting, the course received that initial designation, while lighting is mentioned by footnote. Without this, or a similar procedure, tabulation would have been difficult.

Table IV includes a distribution of courses in history, research, and playwriting. INTRODUCTION to THEATRE refers to the general introductory courses usually required or recommended to all theatre students and the table indicates its inclusion at the undergraduate level. RESEARCH indicates a seminar or special studies. When the title indicates a special field such as Research in Lighting, the course was assigned to LIGHTING. RESEARCH is balanced with 3 and 4 courses which lead to the M.A. degree. BG has 2 courses in HISTORY, while Ohio and

Table 4. — Courses of Study: History and Research

Institution	History				Criticism				Teaching of Theatre				Research				Intro. to Theatre				Playwriting				Movies			
	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G
BGSU	2	–	6	–	–	–	–	–	1	3[3]	–	–	3	–	–	9-15[7]	2	5[1]	–	–	1	–	3	–	–	–	–	–
	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
Kent	4	5[1]	2[2]	2[3]	1	–	–	3	1	2[3]	–	–	4	–	2[5]	10[8]	1	2	–	–	1	–	2	–	–	–	–	–
Ohio	3	6	3	–	–	–	–	–	1	3[3]	–	–	3	–	–	6-15[9]	2	6[10]	–	–	2	–	6		1	3	–	–
	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
Miami	3	–	6	–	–	–	–	–	–	–	–	–	4	6[4]	4-8[6]	–	2	6	–	–	–	–	–	–	–	–	–	–
	–	–	–	–	–	–	–	–	–		–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–

[1] Includes a separate course for non-majors.
[2] Includes history of drama. There are no separate drama courses taught in these speech departments.
[3] Includes speech, theatre, and English.
[4] Honors course.
[5] Problems
[6] Research techniques
[7] Thesis; seminar; problems
[8] Thesis; research techniques; survey of research in speech and drama.
[9] Thesis; seminar; survey of research in speech and drama and research techniques.
[10] Includes all the fine arts.

Table 5. — Course of Study: Directing and Production

Institution	Directing and Play Production				Children's Theatre				Acting				Management				Interpretation			
	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G
BGSU	5	6-10[1]	3-6[2]	–	–	–	–	–	2	4-8	–	–	–	–	–	–	2	4	–	–
Kent	2	2	2	–	1	–	2	–	1	2	–	–	1	–	2	–	3	6	–	–
Ohio	5	3	9	3-4[4]	–	–	–	–	4	7[5]	3	–	1	–	2	–	3	3	6	–
Miami	4	4	4[3]	–	–	–	–	–	2	4	–	–	–	–	–	–	2	–	4	–

[1] Includes credit for crew work.
[2] A course in summer theatre production and operation.
[3] Seminar in directing.
[4] Includes research in directing.
[5] Includes dance.

Miami have 3, and Kent 4. Kent has 1 course in CRITICISM and Ohio 1 course in MOVIES. BG, Kent, and Ohio each indicate TEACHING of THEATRE and PLAYWRITING. No separate DRAMA courses are offered.

Table V covers directing and production. BG and Ohio lead in DIRECTING with 5 courses each, while Miami has 4 and Kent 2. All include ACTING with Ohio in the lead. INTERPRETATION is well balanced. MANAGEMENT is taught only at Kent and Ohio, and the former has 1 offering in CHILDREN'S THEATRE.

Table VI covers technical production. STAGECRAFT leads at Ohio with 5 courses. BG and Miami each have 2 and Kent has 3. COSTUMING and MAKE UP are distributed with 1 course each at Ohio and Miami (costuming) and Ohio and Kent (make up). Kent has no course in LIGHTING but the other three schools each have a course.

Table VII is statistical with numbers of semester hours distributed by courses and levels. In order of quantity, the listing is as follows:

Institution	*No. Courses*	*Total Hours*
Ohio	28	112
Kent	25	58-59
BG	21	50-67
Miami	21	48-52

TABLE 6. — COURSE OF STUDY: TECHNICAL

	Stagecraft				Lighting				Costuming				Make-up			
Institution	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G	No.	U	UG	G
BGSU	2	2	3	–	1	2	–	–	–	–	–	–	–	–	–	–
Kent	3	5[1]	2	–	–	–	–	–	–	–	–	–	1	2	–	–
Ohio	5	8-10[2]	3	–	1	3	–	–	1	4	–	–	1	1	–	–
Miami	2	6	–	–	1	–	2	–	1	–	2[3]	–	–	–	–	–

[1] Includes advanced lighting and mechanical equipment.

[2] Includes credit for crew work.

[3] Includes make-up and props.

TABLE 7. — TOTAL CREDIT HOURS, NUMBER OF COURSES, HOURS AT VARIOUS LEVELS.

Institution	No. of Courses	Credit hours at various levels			Total Credit Hours
		U	UG	G	
BGSU	21	26-34	15-18	9-15	50-67
Kent	25	24	16	17-18	58-59
Ohio	28	43	30	18	119
Miami	21	26	22-26	—	48-52

Can the Small Liberal Arts College Secure a Qualified Speech Staff?

Robert W. Corrigan

The question of staffing the speech and drama curriculum in the small liberal arts college is fraught with problems. We are faced with such questions as: What attitudes toward speech and drama obtain in liberal arts colleges? Should there be courses in speech and drama in the liberal arts college? Do we want theoretical or practical courses? Is it possible to obtain men properly trained to face the responsibility of teaching speech in a culture of complexity and anonymity? As enrollments rise, and as more and more State Boards of Education require training in public speaking for primary and secondary school teachers, can we find people adequately trained to meet the large increase in course and section offerings? Finally, granted that everyone agrees that a top-notch speech department is a necessary part of a liberal arts college—and I hasten to add that this assumption is not as widely held as we might like to believe—how can we afford to hire good teachers of speech and drama?

During the past two years I have been carefully studying the reports that have appeared in the *QJS* and *ETJ* concerning the training, the nature of the teaching load, and the kinds of courses which teachers of speech and drama teach in small liberal arts colleges. The more I examine these reports, the more convinced I become that the biggest problem of staffing speech in the small liberal arts college lies not in administration attitudes, nor in money, nor in enrollment, but in training. My conviction is that we are training people in our graduate departments of speech and drama in a way that does not equip the young graduate to meet the conditions which he will face when he gets a job in a small liberal arts college. Frankly, what most of us need, by way of staff, for the teaching of speech and drama in the small liberal arts college is not readily available. That this is so is due primarily to the fact that we are not keeping in mind what is needed by the small colleges, when we train teachers in graduate school. It seems to me, that the average course of study in our graduate schools is based—probably not intentionally—upon the assumption that each graduate will teach in a university speech and drama department somewhat similar to the one in which he is doing his graduate work. The fact is, however, that few of our liberal arts colleges have such high-powered and specialized programs. It is this unrealistic approach to what training in speech should be that pre-liberal arts college in its quest for securing a "qualified speech staff."

Now, these are pretty strong words, and will need substantiation; however, when we examine the situation that exists today in regard to speech and drama on our small college campuses, the results are startling. Let us briefly look at a few of the more important

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studies made by the SAA and AETA concerning our college speech and drama programs.

In the October 1953 issue of the *QJS*, Prof. F. H. Knower published a study of those colleges and universities which offered a bachelor's degree in speech. His study shows that in 1951, there were 372 schools in the whole of this country with departments of speech and drama. This study would seem to confirm an earlier report made by Prof. Donald Hargis in the February, 1950 *QJS*. In his study Prof. Hargis tells us that in the 522 universities and colleges studied, all taught courses in speech, but there were only 170 departments of speech and drama; and that in the 352 remaining colleges the speech, drama, and theatre programs were either taught within the English department or were extra-curricular, but under the direction and supervision of the English department.

In a third study, this perhaps more specialized, yet nevertheless pertinent, Prof. E. J. West reported in the Dec. 1950 issue of the *ETJ* concerning his examination of the amount and the nature of the teaching loads of educational workers in college and university drama and theatre programs. Prof. West and his AETA committee contacted 340 colleges and universities; they also found 170 departments of speech and drama. Of these 170 departments, 67 were in universities with enrollments over 5000; 69 were in universities and colleges with enrollments between 2000 and 5000 students. Thus, only 34 speech and drama departments were reported in comparatively small schools.

Prof. West's report about drama and theatre seems to be corroborated by the aforementioned Knower report. In tables V and VI, Prof. Knower breaks down the number of speech and drama departments in terms of school size and school type. From his report we learn that only 27% of all degrees in speech come from colleges with enrollments of less than 2000, and that only 15% come from colleges with enrollments of 1000 or less.

What conclusions can we draw from these reports? Our first conclusion, although as yet it is not too meaningful, is the realization that a very small percentage of speech and drama training in American higher education takes place within organized speech departments. Prof. Knower tells us there are 372 schools with departments of speech and drama. But there are over 1000 colleges and universities in this country—not to mention the nearly 800 junior colleges. Prof. Hargis' more selective study shows that 68% of all speech and drama activity in 522 colleges is directed within the English department. The West and Knower reports make it clear that only 10 to 20% of all speech and drama activity in our small colleges is supervised by organized Speech and Drama departments. These figures seem to indicate that except for the larger universities and colleges in this country, the responsibility of the speech and drama programs in the great majority of our small colleges rests in the hands of English, Language, or Humanities departments.

This does not necessarily raise any problems—although we all know it does: but there is still another very vital aspect of this question to consider. Prof. West's report shows that of the 196 colleges and universities not having speech and drama departments, all teachers of speech and dra-

ma were teaching 4.6 mean hours of English department courses—in addition to teaching whatever public speaking and theatre courses which may already be existing in the curriculum; not to mention directing the college plays. The report shows that the speech and drama instructor most often taught either freshmen English or the literary survey course; more startling—some speech and drama men even had courses to teach in Old English, humanities, and the 19th century novel. This report was recently substantiated by a study made by the Carnegie Committee of Educational Inquiry. The Carnegie Committee examined the 1954-55 curriculum offerings of 750 colleges with enrollments of less than 2,500 students. The results showed that in 62% of the schools, those who taught courses in speech and theatre also taught 6 or more course hours per year in fields outside their specific discipline; and furthermore, that the mean average was better than 5 hours of extra-disciplinary teaching.

The truth of these statistics has been driven home quite clearly to me during the past year or so. At Carleton College, the speech, drama, and theatre courses are under the direction of the English department; and the theatre is an extracurricular activity. It is a blossoming activity—with greater student participation than in all intercollegiate athletics. Yet it was clearly understood that one of my duties as a teacher at Carleton was to take a section or two of either freshmen composition or the sophomore literature course. Or, again, the case of the chairman of an English department in a very good midwestern college—it has one of the finest theatre programs in that state—frantically wiring for a recommendation for a good director who could teach two sections of composition and the survey course. Facts, figures, and isolated examples—perhaps; but we cannot escape the realization that training in English literature, criticism, and composition is not only a pleasant asset to our speech and drama teachers; it is a necessity if the man is to do his job at all in better than two-thirds of our colleges and universities, and in practically all colleges with enrollments under 2,000 students.

This raises the question of training. The above statistics would indicate that a great deal of versatility is demanded of men teaching speech in our small colleges; that a qualified speech staff—and I really hesitate to use the word staff—appears to mean qualified in more than speech, or drama, or theatre. But what kind of training do our young graduates of Speech and drama receive?

Professor Hargis, in his aforementioned study on the speech major, shows us that the undergraduate major has a rather narrow background. For instance: for those students majoring in theatre arts there were 20.3 mean hours of required courses in theatre arts and 10.4 mean hours of required courses in related speech fields. These 20 some hours were broken down into theatre history, direction, play production, acting, and stagecraft. Furthermore, Prof. Hargis points out that only 18% of the departments of speech and drama in this country require any courses in drama or literature over and above the basic requirements for graduation. And, incredibly enough, in some schools it is possible to graduate with a degree in speech without ever having taken a course in dramatic literature.

Even the most cursory study shows that our graduate schools often continue this kind of specialization which tends to neglect the formal study of literature. Or if we look at a study made by Professors Knower and Richmond in the October 1953, *QJS,* on the characteristics of members in the SAA, we discover a similar kind of pattern. Of all the members of the SAA in 1952-53, English was the first major interest of 2.3% of our members; it was a major interest of 5.7%; and a minor interest of 30%. Literature, in general, was a major interest to 1.3% and a minor interest to 2.8% of our members.

What do these statistics mean? It would appear that in our training and in the development of our interests we are woefully weak in that very area where the greatest majority of the teachers of speech and drama in the small liberal arts colleges are necessarily having to teach.

Now, this is not meant as an attack on our speech and drama departments. All of us are concerned with the problems of training. The very reports which indicate our weak spots were made by important members of speech and theatre organizations. My point is that oftentimes we tend to graduate people who are well trained in the area of speech and drama—but, they are not trained to step into that situation demanded by many of the small liberal arts colleges.

The results can be disastrous! If we dared look we would discover many of our English composition and survey courses sloppily and ineptly taught by teachers who were trained in speech and theatre. How can a teacher, who has been trained in public address, voice and diction, speech science, or the theatre, be expected to teach writing or those sections on Chaucer and Spencer in a survey course? Or take the case—an extreme one to be sure—of the man, a top-flight director, who because of a pinch in the English department. was assigned the course in "The Age of Dr. Johnson." In the middle of the term he became ill—understandably so—and another member of the faculty took over the course. On the first day he entered the classroom and began, ". . . . . Of course you know of Boswell's relationship to Dr. Johnson; well in the case of . . . . " he got no further, as the class broke out into gales of laughter. Why? It was discovered that for the past month they had been discussing Chekov's *The Cherry Orchard.*

On the other hand, if the small liberal arts college hires a man versed in literary and compositional disciplines alone, we find equally shabby results on the other side of the ledger. Public speaking, which is a crucial tool, if not more, in the liberal arts program, is blundered through by a poor fellow who hasn't the foggiest notion of how to train students in speaking. Theatrical productions are poor; the great learning experience of being in a play is lost; and the drama, which is an important part of any concept of the liberal arts, could be better omitted from the school's curriculum or activity program.

In short, no matter how hard our small colleges try, it is extremely difficult to secure a "qualified" speech staff. For to be qualified usually means ability to teach composition and English literature, direct plays, teach speech, coach debate, and teach theatrical production. What most large universities would use six or

seven men to teach, the small college seeks to find in one man. This is the problem we face; the many studies made in this area show we are not doing too much to meet it.

Can the Small Liberal Arts College Secure a Qualified Speech Staff? My answer is: That it is difficult and it will remain difficult until our graduate schools face up to the fact that what they feel "qualified speech staff" means is not the same view held by the administrators and chairmen of English departments of the small liberal arts college.

This does not mean we should not do all that we can to convince these administrators that their view is outdated—we all must do our work with a certain amount of evangelism. Nor is this the advocation of a watered-down training; nor does this mean a lowering of standards. It means that graduate students in speech and drama will have to include in their programs—in addition, to their specialization in a field of speech—some work in all those areas in which many small liberal arts colleges demand competence. It may mean a wider acceptance of the "Introduction to Research" course which Prof. Gilkinson teaches with such success at Minnesota. In any event, the realization that the small colleges are seeking more than we have to offer should serve as a stimulus to toughen our graduate programs.

I know of no better way to make speech and drama the great force in the liberal arts college, which I am sure most of us feel it is, than for our teachers to enter into the existing situation and, because of the breadth and versatility of their training, transform the multiple aims of most small college speech and drama programs into something unified and meaningful. I feel quite certain that if *we* face the actual need in our small colleges today—The Knower's, Hargis's, and West's of tomorrow will find much different information when they study the speech and drama departments of the future. Then we hope that more than 32% of our colleges have speech and drama departments. This is something worth hoping for! Too often in our colleges we teach students how to acquire a living, rather than to acquire a life worth living. Speech and drama in the small liberal arts college can be powerful in the way they give meaning to that life which is worth living. It can do so, however, only when we produce those "qualified" men with a commitment to speech and drama and, at the same time, a competence and versatility to meet the variegated demands that the small liberal arts colleges require.

Speech is human,
silence is divine,
yet also brutish and dead:
therefore we must learn both arts.

Carlyle
Inaugural Address at Edinburgh

An Industrial Communications Training Program

Ted J. McLaughlin

In the spring of 1956, an industrial foreman enrolled in a third semester adult speech course in the Evening Division of the University of Wisconsin—Milwaukee, stopped after a night class to ask a favor from the instructor. The request was that the writer of this article speak to a dinner meeting of the Management Club of the company which employed the foreman. The results of the acceptance of the invitation to talk about communication processes in industry were dual; the writer answered questions or objections for nearly two hours and agreed to inaugurate an experimental communications training program during the coming summer.

The author's services to the Louis Allis Company, a large-scale Milwaukee manufacturer of electric motors, began on June 11 and ended on August 31, 1956. During this period, he was engaged by J. D. Kuechle, Works Manager, as a professional consultant on industrial communications. In particular, the job was to organize and to conduct a training program for supervisors who comprise the production management of the company at all levels: foremen, general foremen, and superintendents or managers of manufacturing and related divisions. In a more general manner, the writer was asked to counsel any of the 101 supervisors who might seek his advice on oral or written communication policies or methods, to attend meetings or conferences of supervisors, and to analyze and to recommend improvements in the oral and written communication procedures of management.

Mr. Kuechle and the consultant agreed that most value to the company would result if the writer were to be retained in the status of professional consultant rather than that of an employee, *e.g.*, training supervisor for the Personnel Division. As an outsider looking in, the writer soon discovered the wisdom of that mutual prediction and decision. Queries from participants in the course indicated a general interest and pleasure that the instructor had no vested interest in the company.

With the exception of the assignment of individual supervisors to one of the eight groups which met in nine weekly hour sessions, the writer was allowed complete freedom in the content and conduct of the training program. A manual of the material covered in the program was prepared and printed. Copies of the manual were available at the instructor's desk during the last two weeks of the summer. One measure of the success of the program was the number of supervisors who personally took the time and effort to secure copies; eighty trainees received copies through this voluntary method of distribution.

The lack of office space elsewhere resulted in the fortuitous decision to assign space for the instructor in a corner of the chief inspector's cubicle in the center of production facilities in the main plant. In this crossroads of the company, the instructor was able to talk with an ever-increasing number of supervisors concerning general issues raised in training pro-

(Continued on Page 52)

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descriptions of

New Books

(Editors note: Copy for this section has been supplied by the publisher and does not indicate the opinion of the editor or a book reviewer.)

DISCUSSION by William S. Howell, Professor and Chairman of the Department of Speech and Theatre Arts, University of Minnesota, and Donald K. Smith, Associate Professor of Speech and Theatre Arts, University of Minnesota . . . 1956, 292 pages, 5¾ × 8½, $4.00 . . . The Macmillan Company.

Designed to develop investigative, dialectical and human relations skills in discussion, this new book brings together concepts of inductive and deductive logic, group dynamics, linguistics, sociology and ethics. The authors present basic theory and specific procedures for planning, producing and evaluating discussion, along with standards of participation and leadership. Techniques of critical thinking and principles of effective human relations in group discussion are emphasized in the text, which is supplemented by a complete program of suggested discussion activities.

COMMUNICATIVE READING, by Otis J. Aggertt, Associate Professor of Speech, Albion College, and Elbert R. Bowen, Professor of Speech and Drama, Central Michigan College . . . 1956, 480 pages, 5¾ × 8½, $4.25 . . . The Macmillan Company.

This text provides a comprehensive treatment of the principles of oral interpretation as a communicative skill, and motivates effective practice in the employment of these principles. The approach has five major divisions: exploring the field of interpretative reading, finding meaning in literature, expressing the meaning through visible and audible techniques. intensifying the meaning through concentration, and suggestions for interpreting the major forms of literature—prose, poetry, and drama.

SPEECH CORRECTION IN THE SCHOOLS, by Jon Eisenson, Professor of Speech and Director of Speech and Hearing Clinic, Queens College, and Mardel Ogilvie, Assistant Professor of Speech, Queens College . . . 1957, 294 pages, 5¼ × 8, $4.25 . . . The Macmillan Company.

This book helps the teacher (1) understand the problems of the speech defective child, and (2) acquire practical information as to when, why and how to translate their understanding into corrective practice. The book clearly defines the roles of the teacher and the professionally trained speech therapist, emphasizing the ways in which they can cooperate. Providing basic information of a scientific nature with a minimum of technical terminology, the book includes such important material as the teacher's own speech, speech standards, and speech activities in the language arts program.

SPEECH FOR YOU by Charles Masten, Assistant Professor of Speech, Kansas State Teachers College of Emporia, and George R. R. Pflaum, Head of Department of Speech, Kansas State Teachers College of Emporia. vii + 311 pages. $2.40 . . . Row, Peterson and Company.

Any high school Speech class can use this functional book which develops the ability to present an effective speech. All phases of oral communication are discussed, techniques applicable to each phase are explained, and suggestions for practice in each phase are provided. All activities are correlated with work in other classes and are flexible enough to meet individual abilities.

WHITE BEAUTY. Poems by Mildred Jones Keefe. $1.50 . . . Expression Company, Magnolia, Mass.

"To all who love white beauty that brings to him who seeks a renewal of hope and faith in life immortal." This collection of cameo-like lyrics reveals a rare discernment of the spiritual essence of creative life as it is transfigured in white beauty through various forms of Nature.

The delicate drawings illustrating *White Beauty* are by Walter T. Palchanis, one of the leading artists of Charles J. Connick Associates of Boston, noted craftsmen in stained glass.

HANDBOOK OF SPEECH IMPROVEMENT, by Charles Kenneth Thomas, Professor of Speech and Director of the Speech Clinic, Cornell University. 1956 . . . 135 pages, 5⅜ × 8, 16 illustrations . . . The Ronald Press Company.

This college textbook presents a concise treatment of the sounds of American English based on the principle that speech sounds must contrast clearly with one another if speech is to be intelligible. This principle is explained briefly in terms of the phoneme and the allophone. The book discusses how to form the various sounds and offers the student 357 separate exercises that require him to practice the individual sounds together with contrasted sounds.

PARLIAMENTARY PROCEDURE SIMPLIFIED, by Melanie F. Menderson, teacher of parliamentary procedure and parliamentarian of many leading national organizations for the past 20 years . . . New third edition, 164 pages, $2.75 . . . The Dale Press, 1077 Celestial Street, Cincinnati 2, Ohio.

A practical approach to parliamentary procedure based on Robert's Rules of Order, written in a clear, concise, understandable manner. Contains chapters on how to form an organization, how to write bylaws, how to present, transact and dispose of business at meetings and the duties of officers, directors, committees and members. Also contains arranged in alphabetical order all motions and parliamentary terms with detailed explanations and examples. Its complete coverage of the subject makes it a ready reference and text book for short courses in parliamentary procedure. The third edition published February 1957 contains a new chapter on protocol and includes a number of explanatory additions.

COMMUNICATION: HANDLING IDEAS EFFECTIVELY, by Roy Ivan Johnson, The University of Florida; Marie Schalekamp, Head of the Communication Skills Department, Mason City Junior College; and Lloyd A. Garrison, Dean of the Graduate College and Professor of Education, University of Denver . . . 1956, 361 pages, 6 × 9, $4.50. McGraw-Hill Book Company, Inc.

Unified and integrated in this book are the subjects of writing, reading, speaking, listening, and observing. The authors' purpose is threefold: to develop positive attitudes toward the communication subjects, to improve skills in these fields, and to facilitate personality development through the use of these skills. Different from other books which emphasize the "unit approach" wherein one unit is completed before moving on to a new one, this book employs the cyclic progression in which basic principles are constantly re-emphasized as new problems arise.

FUNDAMENTALS OF COMMUNICATION. An Integrated Approach, by Wayne N. Thompson, Associate Professor of Humanities, Chicago Undergraduate Division, University of Illinois . . . 1957, 582 pages, 6 × 9, $5.00 . . . McGraw-Hill Book Company, Inc.

This book for the first college course in communication integrates the skills of presentation—writing and speaking, with the skills of reception—reading and listening. It is both a textbook for general instruction in communication and a reference work for the study of grammar. An appendix of more than two hundred pages, "A Manual of Written Usage," is a complete reference work pertaining to spelling, capitalization, punctuation, sentence structure, and grammar. Sample sentences illustrate each rule and principle, and practice materials close each of the forty-three sections.

COMPETITIVE DEBATE. Rules and Techniques, 3rd Rev. Edition, by George McCoy Musgrave . . . 170 pages, 5¼ × 7⅞ . . . 1957, $2.50 . . . The H. W. Wilson Company.

This new 3rd edition presents in concise form the accepted practices of debate for student, coach, and judge. It is written for the novice and the advanced student or professional. As far as is known, it is the only book which focuses on the "rules" of debating in a single chapter. Its organization is based on (1) the codification of rules, (2) the method of case organization, and (3) the double summary method of judging.

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Program Preview
1957 C.S.S.A. CONFERENCE

REGISTRATION

Registration will take place on the main floor in the Dubonnet Room during the following periods:

Thursday, April 4, 6:00 p.m. to 9:00 p.m.
Friday, April 5, 8:00 a.m. to 4:00 p.m.
Saturday, April 6, 8:00 a.m. to 2:00 p.m.

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Eugene Q. Hoak
Jack Kelly
Arthur Risser
Eugene C. Spangler
Arnold Spencer

COMMUNICATION
Hymie D. Berman
Donald E. Bird
Charles T. Brown
James I. Brown
Francis Chisholm
Robert F. Christensen
Clyde W. Dow
John Egan
William S. Howell
Don Lorimer
Ralph Nichols
Robert W. Starring
Ed Zakraisek

SPEECH IN ELEMENTARY SCHOOL
Raymond Lammers
John J. Pruis

HEARING PROBLEMS
Robert J. Briskey
Betty Jane Cavender
George Herman

VOICE PROBLEMS
James Curtis
William W. Fletcher
T. D. Hanley
John V. Irwin
M. D. Steer

SPEECH IN SECONDARY SCHOOL
Francis F. X. Dance
Alice Donaldson
Lester Kremer
Dorothy Mahood
Harold J. McAuliffe
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Some high lights are . . .

Keynote Address by Dr. Kenneth G. Hance, Executive Vice-President, Speech Association of America

Panel Discussion by six national authorities on the topic: "What Should Be the Public Address Curriculum in the College Department of Speech?"

Discussion and Demonstration: "Applying Creative Problem Solving to the Forensic Program (Brainstorming)"

Demonstration: "Choric Interpretation of Literature" by the Macalester Drama Chorus

Play: University of Minnesota Theatre Production of "A Midsummer Night's Dream"

Demonstration: "Clinical Treatment of Aphasia" at the Veterans Administration Hospital

Documentary Film made by high school actors: "This Is High School Theatre"

Panel Discussion by Bishop Leiske and Panel Members of the American Religious Town Hall Meeting Television Program

Demonstration: "Creative Dramatics" conducted by Raymond Lammers, University of Minnesota, with pupils from Edina-Morningside Grade School

News and Notes from the State Association

ILLINOIS

Contributing Editor: Melba R. Wixom

Under the sponsorship of the Illinois Speech Association, a curriculum study committee in Speech for Illinois Secondary Schools has been organized. The members of the committee are:

Karl F. Robinson, Northwestern University, Chairman
G. Bradford Barber, Illinois State Normal University
Kenneth Burns, University of Illinois
William Buys, Southern Illinois University
Paul Crawford, Northern Illinois State Teachers College

The purpose of the committee is to survey speech curricula in the secondary schools of Illinois in order to determine: (1) the present status (number, kind, and patterns of organization), (2) to make recommendations for improvement and development of speech programs.

A tentative plan for investigation follows:

1. Check number of high schools in Illinois
2. Number of high schools offering speech courses
3. The character of these courses
   a. Introductory course?
   b. Advanced courses?
   c. Number of semesters devoted to introductory course? Advanced courses?
   d. Are any of these required courses? Which?
   e. Content of courses (Outline of units, subject matter, etc.)
4. Speech training incorporated in other courses
   a. English—Social Studies—Core or integrated courses, etc.
   b. How much time
   c. Nature of work done? By whom?
5. Persons teaching speech
   a. Class load
   b. Activities
   c. Preparation for teaching
6. Provision for remedial speech and hearing in high school
7. Participation in state league speech activities
   a. NFL
   b. Other organizations

As the survey progresses, this pattern will be modified and expanded.

SOUTH DAKOTA

Contributing Editor: Hazel Heiman

The fall speech teachers' meeting was held in connection with the South Dakota Education Association meeting in November. A record turnout attended both sessions of the program. Many stated they liked the panel discussions made up of speech teachers and the demonstrations of coaching oratory, extemporaneous speaking, and directing plays.

During a noon luncheon and business meeting a resolution was submitted to discontinue a required list of humorous readings. This change was agreed upon by the speech teachers. It is hoped that we can improve literary quality of the choice of selections.

At the closing session of the meeting the following officers were elected: President, Hazel Heiman of Rapid City High School; Vice President, Clifford Anderson, Irene High School; Secretary-Treasurer, Alan Swanson, Milbank High School.

In the fall election George McGovern, former speech coach at Dakota Wesleyan University was elected United States Representative. Mr. McGovern chose as his administrative assistant Jay Larson, speech and debate instructor at Washington High School of Sioux Falls.

A spring meeting of the South Dakota Speech Teachers is being planned. It is hoped that we can have a noted speech person at this meeting.

MINNESOTA

Contributing Editor: Donald K. Smith

The Minnesota Association of Teachers of Speech has established a Committee on the Accreditation of Speech Teachers. This committee, under the chairmanship of Dr. Marcelline Erickson of Mankato State Teachers College, has undertaken a survey of the present situation in Minnesota regarding the preparation of speech teachers and teachers directing speech activities. It is also preparing recommendations for the State Department of Education on minimum standards of preparation for persons teaching speech in Minnesota.

Minnesota speech teachers will use a "chain letter" campaign to try to develop local interest in the forthcoming C.S.S.A. Conference, April 5 and 6 at the Hotel Leamington in Minneapolis. Teachers located in all parts of the state will write to their friends urging them to take part in the convention. Another development for the Conference is an all-conference reception, which will be jointly sponsored by Twin City colleges and the University of Minnesota.

More than 500 persons attended a dinner February 7 on the University of Minnesota campus to stimulate public interest in educational television in the Twin City area. KTCA, Channel 2, the new educational television channel in the Twin City area, is scheduled to begin telecasting in 1957, with Dr. John Schwarzwalder serving as station director. Twin City public schools, the University of Minnesota and Minnesota colleges will all cooperate in the preparation of program materials for the Channel 2.

Alexander Stoddard, Television Consultant for the Ford Foundation, was the featured speaker at the dinner, and samples of educational telecasts were presented.

NEBRASKA

Contributing Editor: Maxine Trauernicht

Plans are under way for the construction of new on-campus studios for KUON-TV, the University of Nebraska television station. KUON-TV has been on the air since November 1, 1954, using the facilities of a local commercial television station. KUON-TV has afforded laboratory training facilities for students of radio and television. Renovation of space in the speech department building was begun February 10. The new studios are scheduled for completion in June.

Nebraska University Theatre in cooperation with University Television Photographic Productions are completing twelve thirty-minute educational television films on the Art of the Theatre. The series was financed with a grant of $22,000 from the Radio and Television Center of Ann Arbor, Michigan.

OHIO

Contributing Editor: James A. Grissinger

The Women's State Debate Tournament, one of four events sponsored by Ohio Association of College Teachers of Speech, was held December 7th and 8th, 1956, at Capital University in Columbus.

After three rounds of debate on the national question Friday afternoon and three rounds Saturday morning, Kent State University was declared the trophy winner with a 10 won and 2 lost record.

The Oberlin College women captured 2nd place with an 8-4 record and Bowling Green was 3rd with 7-5.

Other entries were Baldwin-Wallace College, Capital University, Denison University, Marietta College, Ohio State University, Ohio Wesleyan University, Ohio University, Wittenberg College, and College of Wooster.

The State Women's Speech Events Contest was held February 15 and 16 at Denison University with Baldwin-Wallace, Denison, Heidelberg, Kent State, Marietta, Ohio State, Ohio University, Ohio Wesleyan, Otterbein, Wittenberg and Wooster present.

The Oratory Contest and the Nationwide Insurance Trophy were won by Marguerite Williams of Denison University. In second and third place were Gwen Naus of Ohio University and Carol Ann Winters of Ohio Wesleyan University.

Vivian Larsen of Ohio State University was first in Interpretative Reading with Joy Goodman of Kent and Barbara Hazzard of Denison placing second and third.

The Manuscript Reading contest was won by Bobbi Patch of Denison with Martha Farnham of Baldwin-Wallace and Nan Zimmerman of Marietta as runners-up.

Priscilla Roberts of Marietta was declared the best extemporaneous speaker and Naomi Thompson of Ohio State and Barbara Seifert of Ohio University placed second and third.

William Hall and Lionel Crocker of Denison served as hosts for the two-day tournament and James Grissinger of Otterbein represented the state association in conducting the contests.

INDIANA

Contributing Editor: Darrell Gooch

On Saturday, February 16, the Indiana Speech Association held its annual meeting at Arsenal Technical High School, Indianapolis, Indiana.

The program for the first morning session included a welcome by Mr. H. H. Anderson, Principal of the Arsenal Technical School, and a colloquium entitled "The Past," and it was a review of the origin and development of the Indiana Association. Robert E. Williams, DePauw University, was the chairman, and the panel was composed of: Lee Norvelle, Indiana University; Miss Gladys Rohrig, Indiana State Teachers College; Alan Monroe, Purdue; Clarence Shoemaker, Shortridge High School, Indianapolis; Miss Winnifred Ray, Wiley High School, Terre Haute.

The second session was called "The Present." The present status of the Association was discussed, and a short business meeting concluded the morning program with President E. Edward Green. Manual Training High School, Indianapolis, presiding.

After the Association luncheon the afternoon sessions had as their theme "The Future." Dr. Robert P. Friedman, Purdue, was the general chairman for the first half of the afternoon session "Mutual Assistance," with Mrs. Alfred Albrecht, Goshen, and Miss Juanita Rucker, Newcastle, as participants. The topic for this portion was "How can the college and university departments of speech serve the speech programs in the high schools?" "How can the high school teachers serve the departments in the colleges and universities?" was the topic for the second part of this session. Paul Keller, Manchester College, and Earl Harlan, Purdue, were the speakers.

The final session was a discussion of graduate work in Speech. E. Orville Johnson, Earlham College, was the chairman, and the panel members were: Richard Harris, graduate student at Indiana University; Richard A. Hoops, member of the clinical staff, Ball State Teachers College; Mr. Lottin, graduate student, Indiana State Teachers College.

The annual convention closed with a buzz session and a business meeting. The 1956-57 officers of the Indiana Speech Association are: President, E. Edward Green, Manual Training High School, Indianapolis; Vice President, Herold T. Ross, DePauw University; Secretary-Treasurer, Mrs. Mildred Hurt, Gary. The Convention program was arranged by Dr. Herold Ross.

Debate teams from twenty-one colleges participated in the tenth annual tournament sponsored by the DePauw University chapter of Delta Sigma Rho. The colleges who took part in the February 16th tournament were: Albion College; Ball State Teachers College; Butler University; Capital University; University of Chicago; DePauw; Georgetown College; University of Illinois; Indiana State Teachers College; Indiana University; Lake Forest College; Manchester College; University of Missouri; Northwestern University; Ohio Wesleyan University; Ohio University; Principia College; Purdue University; Wabash College; College of Wooster.

(Continued from Page 43)

gram sessions or specific personal problems and questions. It is the opinion of the author that these semi-private interviews were his most important contribution to the company. The interview experience convinced both the instructor and top management of the need for such on-the-spot counseling in the immediate context of time and space.

The training sessions as such had a generally beneficial effect, in the opinion of the instructor and from the testimony of those supervisors who were frank enough to express their evaluations to the instructor (and many did!). The usual class procedure was to have each supervisor express his beliefs concerning common industrial communications situations stated on opinion questionnaires, then for the instructor to "lecture," and finally to hold a non-directed discussion by members of the group.

Five basic premises were implicit and explicit in the organization and conduct of the training program:

1. A primary function of management is to communicate information and directives.

2. Effective industrial communications depend upon an understanding of the social psychology of human motivation and behavior.

3. Management in modern American industry is a team effort dependent upon a willing recognition of the need for all levels of supervision to participate fully in planning and implementation of company policies and procedures.

4. Communication processes in industrial management must be defined sharply and implemented in a systematic manner.

5. The solutions to industrial communications problems lie in the adjustment of communication processes to fit specific situations.

The scope of the first summer phase of this continuous training program is indicated by the Table of Contents of the manual of instruction:

1. The Psychology of Human Nature

2. Morale (Dealing with Personal Problems)

3. Morale (Corrections and Discipline)

4. Problems and Techniques of Face-to-Face Communication

5. Improving Channels of Communication within the Management Group

6. Principles of Non-Systematic Group Communication in Industry

7. The Role of Communication in Production

8. Organization and Composition of Industrial Communications

9. Management-Union Relations and Company-Public Relations

At least one result of the program was a surprise to the instructor. He had anticipated that the most enthusiastic response and interest would come from the so-called higher levels of management. However, some of the liveliest problem-solving discussions took place in the foremen's groups. It is believed that the quiet attitude of top management was due to their understandable inability or reluctance to forget plant production or personnel problems during the training sessions. For an advanced course which is contemplated for the summer of 1957, the instructor has recommended that eve-

ning dinner sessions replace daytime meetings for top management personnel.

An elaborate statistical breakdown of answers to the aforementioned opinion questionnaires was compiled and analyzed at the conclusion of the first summer training program. The breakdown shows the frequency of different responses for the entire management group and according to such variables as age, length of service with the company and in a supervisory capacity, level of management, and work shift. In general, the attitudes of Louis Allis Company supervisory personnel regarding the subjects covered in the questionnaires would be considered "sound" by industrial relations experts. No statistically significant differences according to the variables cited above were discovered.

A comprehensive list of results and recommendations for techniques of improving company communication practices must await the completion of future summer phases of the training program.

Ward has no heart,
they say;
but I deny it;—
He has a heart,
and gets his speeches by it.
Samuel Rogers
Table Talk

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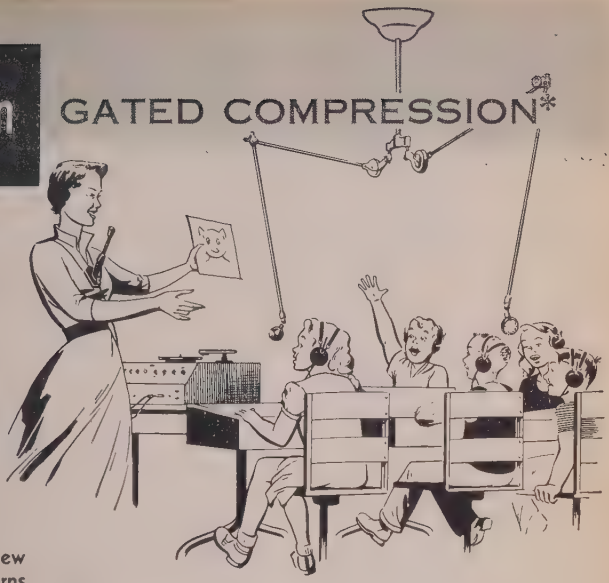

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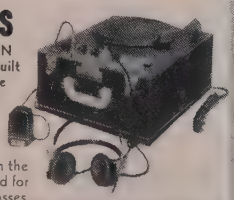

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